Thirty-Two Pages TEN CENTS

VARIETY

VOL. IX., NO. 4. JANUARY 4, 1908. PRICE TEN CENTS.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

GREAT SUCCESS!
NEW YORK THEATRE

WHIT CUNLIFFE

SINGING F. D. & H. SONGS
(RESERVED)

"It's a Different Girl Again" "Up in Scotland" "I-W-I Double L" "Girls, Girls, Girls"
"Women Get the Best of It" "Oh, the Steamer," &c., &c., &c.

F. D. & H.
THE FIRM THAT DELIVERS THE HITS

FRANCIS, DAY & HUNTER
NEW YORK, 15 WEST 30th STREET.

WARNING TO AGENTS and MANAGERS!

BILLY BROAD

THE WANDERING MINSTREL

Singing, Talking and Dancing Comedian, Will Appear at

PASTOR'S, Week of Jan. 6th, TWICE DAILY

15 Minutes in "ONE" and Something Doing All the Time

MATERIAL ALL NEW AND ORIGINAL AND FULLY PROTECTED

Permanent Address, White Rats of America

Must an Artist Advertise to Escape a Knock?

About two weeks ago, while playing the Dewey, everyone in my company was ASKED TO ADVERTISE in a certain daily newspaper by a messenger from its critic, WHO IS ALSO ITS ADVERTISING SOLICITOR.

On Dec. 29 this same CRITIC-SOLICITOR in a review sought to give those who have not seen my act the impression that it is a poor one.

The answer is that MESSRS. JACOBS, BUTLER & LOWRY, after reading the review of the joke critic, laughed at his statements and OFFERED TO SIGN ME FOR NEXT SEASON ON THE SPOT.

LE DENT

The only man in the world who juggles 8 plates. En Route Champagne Girls.

I WANT ACTS

That are willing to keep going on "the small time," while waiting for the big place. No room for heavy acrobatic acts. Comedy specialties and novelty singles desired. Address

NORMAN JEFFERIES, Ninth and Arch, PHILADELPHIA, PA.

RECTOR'S
RESTAURANT
CHICAGO

Mr. Abe Frank, for the past five years sole Manager of the Sherman House and College Inn, Chicago, which connection he has severed, announces his association with Rector's, Clark and Monroe Streets, Chicago, as part owner and Managing Director.

Mr. Frank extends to his friends and acquaintances among the profession a cordial welcome to Rector's, assuring them of a continuation of his personal solicitude for their comfort and entertainment.

A POSITIVE HIT

James T. Kelly and Lillian M. Massey

ASSISTED BY SHERIDAN HOLMES IN

"Two Kings and a Queen"

BY EDGAR SELDEN

This Week - - PASTOR'S THEATRE

INSTANTANEOUS SUCCESS

LADDIE CLIFF

ENGLAND'S GREATEST BOY COMEDIAN

PERCY WILLIAMS' ORPHEUM THEATRE, BROOKLYN, THIS WEEK
WEEK JAN. 6, ALHAMBRA, N. Y.

ADA CORBETT

IN VAUDEVILLE.
THIS WEEK, KEITH'S, PROVIDENCE, R. I.

Direction IRA KESSNER. Per. Add., No. 9 Hubbard St., Ulmer Park, Brooklyn, N. Y.

Thirty-Two Pages TEN CENTS

VARIETY

VOL. IX., NO. 4. JANUARY 4, 1908. PRICE TEN CENTS.

CLEVELAND HIPPODROME HAS BRILLIANT OPENING

With Seats Sold Far Ahead Big New Amusement Place Throws Wide Its Doors. Booked by William Morris.

Cleveland, Jan. 3.

Cleveland has been obsequiously bowing to Max Faetkenheuer since Monday night, when Mr. Faetkenheuer opened his magnificent $2,000,000 Hippodrome.

Everybody had agreed the indefatigable Faetkenheuer "couldn't do it," so the acclamation which greeted the new house was the more sincere tribute to his achievement.

The new Hippodrome is a palace for any city; for Cleveland it's a wonder, with a seating capacity of 4,100; a width of 130 feet, and a depth of 220 feet.

In general plan it is modeled along the lines of the New York Hippodrome, with improvements on the latter, especially in the accoustics. They are perfect.

Knox & Elliot, the architects who designed the amphitheatre, not alone gave the auditorium the handsomest proscenium arch in the country, but combined with it a sounding bell which causes the accoustic properties to be so nearly perfect that talking in an ordinary conversational tone may be easily understood in the gallery, the uppermost seat reaching 80 feet above the stage level.

The stage itself is 122 feet deep, with a water tank, 40x55 feet, having a ten-foot depth.

The Hippodrome is the court of a city block. On all sides a 12-story office building surrounds it. Two entrances are had to the theatre, the main box office being situated on the Euclid avenue side, while the other is on the Prospect avenue opening.

It is the report about town that the rental for the Hippodrome will be nil if charged off against the profits accruing from tenants.

The cost of the weekly shows, gauged by the opening bill this week (not over $4,000) will not require over a fair average attendance for a net return.

As the new house impressed Cleveland, so did the show. The program is divided into three sections, with 35-minute ends for spectacular productions, a vaudeville performance dividing it.

The stage management is superb, about sixty girls and twenty-five young men, for the greater part recruited locally, make up the ensemble. It is "raw material," yet the hit of the bill Monday was the drilling of the chorus in the finale of "Coaching," the opening piece.

"Coaching" is a picturesque story of early days in England, with plenty of action, little comedy, but nicely produced, and is run off swiftly. An absence of a real comedian or two mars what could otherwise be a humorous side of both spectacles, and one is especially needed in "The Cloudburst," designed as the thrilling climax of the bill.

The water tank is utilized in this, and there is a storm effect, including the bursting of a dam, and some poorly painted scenery, not forgetting an illusion of water falls, not at all deceptive.

Among the usual mishaps of a first performance occurred an accident Monday evening spoiling the big finale, and not permitting the "diving horses" to dive, but the audience entered no complaint, and the local press reviews had nothing but praise for theatre, show and management.

The vaudeville portion was greatly hampered by insufficient light on the stage and the inexperienced handling of the "spots."

The Sharp Brothers, Mabel Berra and the Musical Avolas were the more unfortunate in this respect, although the Sharp Brothers, who opened, were the hit of the variety features. The Avolas also pleased, while Baron's Burlesque Menagerie, closing the list, scored a screaming success.

Patty Brothers, with the "Head

(Continued on page 15.)

MORE "HIPS" EXPECTED.

Cleveland, Jan. 3.

William Morris, of New York, Geo. M. Leventritt, Mr. Morris' attorney, together with Max Faetkenheurer, manager of the new Hippodrome, and a local man, largely interested financially in it, left here on Tuesday for Detroit.

The successful opening of Cleveland's vast amusement place, will cause, it is said, other like structures to be built in the West. While in the city, Mr. Morris met Carleton Macy, and the newspapers have jumped to the belief Mr. Macy will play vaudeville in his suburban theatre, the Majestic.

The Majestic is under its first season of Mr. Macy's management, playing dramatic stock at present, and is a successful enterprise.

MANAGER DOCKING TO MOVE.

Scranton, Pa., Jan. 3.

Manager Docking, who has been in charge of the Poli Theatre here since its opening and who has had no small share in building it up to the place it occupies as the most successful of all the Poli houses, is about to be transferred to another of the houses on the circuit. No reason is given and the suggestion is hazarded that one of the other theatres needs bolstering.

MORE K. & E. ACTS FOR UNITED.

The managers of the United Booking Offices remained in conference until late in the evening Tuesday routing a new batch of twenty-five Klaw & Erlanger acts, contracts for which, beginning Jan. 6 and 13, were delivered to them on Tuesday afternoon.

This makes 175 acts booked by Klaw & Erlanger, which are now playing out their time on the different circuits allied with the United. Seventy of these acts are on the Orpheum Circuit.

BECK NEAR HOME.

Martin Beck sailed from Liverpool on the steamship Lusitania Saturday. He will arrive in New York to-day if he is not already here. The Orpheum Circuit's general manager traveled direct from Vienna to Liverpool last week in time to catch the westward bound steamer.

MAY FORFEIT $15,000.

Papers have been prepared and may already have been served upon Manager Shean, of the Tremont Theatre, Boston, who is the United States Amusement Company's Massachusetts agent, in a suit to prevent K. & E. from attempting to recover possession of the Nelson Theatre, Springfield, and Franklin, Worcester, now held by the William Morris Amusement Company under a sub-lease from the "Advanced Vaudeville" promotors.

The Massachusetts court has issued a writ of equity containing an injunction forbidding the United States Company from attempting to oust the Morris concern from either place. The argument cannot possibly come up for several weeks and meanwhile Morris cannot be disturbed.

The point of this is that under the compromise agreement between the United Booking Offices and K. & E. the latter agreed to turn over to S. Z. Poli the Nelson and Franklin by Jan. 13 under pain of forfeiture of $15,000. It is the opinion of lawyers that Poli will have an opportunity to claim this amount.

MAY CLOSE COLUMBIA.

Chicago, Jan. 3.

It appears from a statement attributed to Jacob Oppenheimer that the American Theatre in St. Louis will play vaudeville under all circumstances. It was reported recently that a deal had been made with Middleton & Tate by which the Garrick, Columbia and American would be operated in conjunction with each other. It is now said that the Columbia will close, being converted into a department store.

When the Orpheum Circuit takes possession of the Sam S. Shubert in Kansas City, the present Orpheum will be discontinued as a vaudeville theatre. It is now said that John D. Hopkins is prominent in the Cincinnati coterie which takes possession of the Mary Anderson in Louisville.

There is every prospect of a contest over the bookings of the American. William Morris' contract to book that house still holds good. In all probability the Columbia will give place to a department store, in which case the Orpheum bookings will be transferred to the American.

Mr. Morris said this week that he would prevent the American playing vaudeville booked by any other agency but his own.

CELLA DEAL NOW CLOSED.

Kansas City, Jan. 3.

A hitch in the deal by which Louis Cella passes over the possession of the four Western vaudeville theatres controlled by the American Theatre Company, threatend until Wednesday to block the transaction entirely.

The local manager of the Sam S. Shubert here was officially notified Friday night that the deal was off, but Wednesday morning he received word that the program as originally arranged would be put through and the same day the final papers were signed in New York between George Middleton, of Middleton & Tate, and Mr. Cella, which closed the affair. Meanwhile George Evans, who had jumped on here from Boston, and Mme. Emmy's Pets, which came from St. Louis, were not permitted to go on at the Shubert, where they had been routed by the Klaw & Erlanger staff. They reported for performances, but the Oppenheimers refused to let them go on, on the ground that it was a return engagement at too short notice. When news reached here, however, of the closing of the transfer, they were admitted to the bill.

—

George Middleton and Louis Cella were in New York from Friday until Tuesday. The clause in the sub-lease by which the American Company took over the K. & E. houses provided that only vaudeville should be played. When the new lessees noticed this, they immediately notified Mr. Cella that they could not take over his lease until this article had been stricken out. The visit of Cella and Middleton to the "Advanced Vaudeville" headquarters was for the purpose of straightening out this detail. The business occupied only a few hours on Monday and Tuesday night they left for Chicago, the papers having been executed.

QUESTION AFFILIATION AGREEMENT.

The question as to the force of the affiliation agreement between the White Rats of America and the Variety Artistes Federation of England is again the subject of discussion by the Actors' Union. The latter organization contends that whereas the V. A. F. is associated with the British Trades Council, which in turn is represented by fraternal delegates in the American Federation of Labor, of which the Actors' Union is a part, the English artists can as a union body affiliate only with the union body in this country, the White Rats having no official union connection. Resolutions to this effect were addressed last week by the Actors' Union to the British Trades Council.

NO MORE BIG TYPE.

The United Booking Offices managers are endeavoring to put in operation a scheme for doing away with the headline names on their advertising matter in an effort to educate the public to look for standard shows without depending on one or more acts to draw the multitudes.

They figure that the reduction in the size of the type in which the headline names appear will proportionately reduce the salaries—or at least do away with any requests for increase of weekly wage. For many years this was the policy of the Keith circuit whenever possible and the plan for its general adoption undoubtedly emanates from that quarter.

POLICE INTERFERE WITH "PASSION PLAY.

Cleveland, Jan. 3.

A platoon of policemen prevented the public from witnessing "The Passion Play," a moving picture series, at the Lyric (Sullivan-Considine) last Sunday.

Inside the theatre the pictures were shown, but only the house staff viewed them.

No arrests were made. Manager N. Hoyt Burnett, of the Lyric, pleaded with Chief of Police Kohler to be arrested, but the city guardian ignored him, instructing the men of the law to inform everybody seeking admittance there would be no show.

The public was not forcibly restrained from entering the Lyric, but in order to obtain admission it would have been necessary to shove three 190-pound policemen out of the theatre entrance.

Mr. Burnett says he will appeal to the courts. Chief Kohler replies if he has not the right to station his men in front of the theatre, they will be withdrawn, but the policy of "police repression" will be continued meanwhile.

CLOSED ON SHORT NOTICE.

Chicago, Jan. 3.

Another instance of the seemingly never ending cancellation evil came to view a week ago when Manager O'Keefe of the Grand, Madison, Wis., refused to play the acts booked for his house by William Morris' Chicago office.

He notified Arthur Fabish late on Saturday preceding the opening that he had booked another show through Henderson's Exchange. Fabish protested that the acts were booked in good faith and not having had sufficient time to advise them, declared they would have to be played according to the agreement or he would take the matter into court. The manager was obdurate.

The Morris acts reported for rehearsal but were not played, and Fabish, accompanied by Attorney Thomas S. Hogan, left for the Wisconsin town and instituted suit against the manager for breach of contract. The case will be heard in a few weeks.

23D STREET OFFICE BUILDING.

At last an explanation for the abandonment of vaudeville at the Twenty-third Street Theatre is at hand. All indications pointed to the fact that the house was doing a good business under direction of Harry Leonhardt.

F. F. Proctor's lease of the house expires on the first of May, when the theatre is to be replaced by a modern office building, it is said. It has been determined to divert the vaudeville patronage to the Fifth Avenue Theatre and permit the picture shows to pay the rental for the unexpired term of the lease.

It is pointed out that it is not likely the owners of so valuable a piece of property would permit their theatre to deteriorate to the extent of permitting a moving picture show to replace the present style of entertainment unless they contemplated devoting the property to other purposes in the immediate future.

Lyons and Parks, formerly of Gus Edwards' "Rube Kids," are booked on the Keith & Proctor circuit for the rest of the winter.

CANCELLED ACT STILL WORKING.

Pittsburg, Jan. 3.

"Cancelled, but still working" might be the billing for Lew Sully's monologue this week. Mr. Sully is at the Grand Opera House (Harry Davis). A short time ago while playing in a New England theatre under a Klaw & Erlanger contract, Mr. Sully was forced to close his engagement through illness.

A clause in the K. & E. agreement specifically covers sickness. The clause was interpreted in Mr. Sully's case to give K. & E. an optional right on his further services. He was informed the contract was ended.

A New York lawyer wrote Klaw & Erlanger, it is said, calling their attention to the error made in attempting to cancel Mr. Sully. His engagement here is the result, and the blackface monologist will play out his K. & E. time on the United circuits.

MUSIC PUBS. LEAVE CHICAGO.

It was rumored in New York this week that early in January Jerome K. Remick Company would discontinue its professional department branch in Chicago, now under the management of Homer Howard. Mose Gumble, the New York professional manager, declared that such a move was under discussion, but said that it had not yet been decided upon definitely, although the Chicago branch would in all probability be eliminated. Mr. Howard has not yet decided upon his plans for the future.

Jos. W. Stern Company have also decided to eliminate the Chicago branch office.

Harry Werthen will continue to act as the Remick sales agent in Chicago when the firm gives up its professional department there on Feb. 1.

HEARING ON COPYRIGHT BILL.

Pretty much all the members of the Words and Music Club and many representatives of the big music publishers throughout the country are in Washington preparing next week to go before the Committee on Patents which is considering two bills regulating the manufacture of mechanical musical instruments.

Senator Kittridge's bill provides that it shall be a misdemeanor to make any record, roll or disk of a musical composition without paying a royalty to the composer, while another measure, sponsored by Senators Smoot and Currier, gives the manufacturers full scope for the theft of such property.

Charles K. Harris had an audience with Chairman Smoot of the Committee yesterday and put before him the music publishers' and composers' side of the question. The copyright bill comes up some time in January.

OFFERED MONEY BACK.

Johnstown, Pa., Jan. 3.

On account of the non-appearance of one act on the bill the management of the Majestic Theatre here announced that any person in the audience who was dissatisfied with the show could have his money back.

Louis B. Madden, of Madden, Fitzpatrick and Company, the headliners, was taken sick late last week and they did not appear Monday. No one took advantage of the offer.

IT'S UP TO "MYSTICUS."

Hymack, who claims to be the originator of the change act which was shown in America by one "Mystic" (or "Mysticus"), made his American debut at the Orpheum, Brooklyn, last Monday, and was viewed there by George M. Young, VARIETY'S representative in Philadelphia, who also reviewed the so-called "copy" act when it appeared at the Chestnut Street Opera House, Philadelphia.

In speaking to VARIETY'S representative at the theatre, Mr. Hymack said: "All that I know regarding the appearance of 'Mystic' in America I read in VARIETY. It was nothing strange to me that this man was doing a copy of my act, for he did it in England before he came here. The person who calls himself 'Mystic' appeared in several halls in England, being billed at the Bedford as 'McWerne.' When he first appeared he was announcing the act as an imitation of mine, but later did the act boldly and claimed to be the original. I am the original, and can furnish plenty of proof and affidavits if necessary.

In England I called upon his agents and demanded that he be stopped, threatening suit. I later made up my mind to allow him to go ahead, as his act was such a poor copy that I felt that the reaction would make itself felt, and later when I heard from America that the 'White Rats' had taken hold of the matter, I made no further move."

When Hymack's attention was called to the letter from "Mysticus" which was printed in VARIETY on Dec. 21, Hymack said: "Any statement to the effect that the matter had been healed between us, or that there was any understanding between us, is absolutely false. The real name of 'Mysticus' is Granville Malvern, and he is well known in England as producing a copy of my act.".

At the time "Mysticus" played in Philadelphia, Percy Williams held a contract for the appearance of the original in America. Klaw & Erlanger were made aware of the situation at that time through VARIETY'S statement that it was a deliberate copy act. "Mystic" was billed to appear as a big feature on the K. & E. bills, but after his debut in Philadelphia he gradually disappeared. In his letter to VARIETY, Dec. 21, "Mysticus" stated that he intended to remain in America until Hymack's arrival to have the matter settled. Hymack declares he will gladly prove his claims.

BIG BILLS IN "POP" HOUSES.

San Francisco, Jan. 3.

The battle between the Acme (S.-C.) and the Grand (Western States), Sacramento, waxes warmer.

The Western people have followed the Acme's lead by the introduction of a stock company in conjunction with their vaudeville olio.

Gus Leonard is at the Grand pitted against James Post, who produces at the Acme. Even figuring on capacity houses neither place would show much of a margin, and it looks like a fight to a finish. A well informed showman estimates the opposing bills for week Dec. 23, Acme, $1,700; Grand, $1,900. The range of prices at both houses is 15, 25.

VARIETY

A Variety Paper for Variety People.
Published every Saturday by
THE VARIETY PUBLISHING CO.
Knickerbocker Theatre Building,
1402 Broadway, New York City.
Telephone { 4022 / 4023 } 38th St.

SIME J. SILVERMAN,
Editor and Proprietor.

Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of Congress of March 3, 1879.

CHICAGO OFFICE,
Chicago Opera House Block
(Phone, Main 4380).
FRANK WIESBERG, Representative.

SAN FRANCISCO OFFICE,
1115 Van Ness Ave. (Room 112).
W. ALFRED WILSON, Representative.

LONDON REPRESENTATIVE,
C. C. BARTRAM,
49 Rupert St., W.

PARIS REPRESENTATIVE,
O. M. SEIBT.

ADVERTISEMENTS.

15 cents an agate line, $2.10 an inch. One page, $100; one-half page, $50; one-quarter page, $25.
Charges for portraits furnished on application.
Special rate by the month for professional card under heading "Representative Artists."
Advertising copy should be received by Thursday at noon to insure publication in current issue.

ALLIED PRINTING TRADES UNION LABEL COUNCIL NEW YORK CITY 89

SUBSCRIPTION RATES.

Annual $4
Foreign 5

Six and three months in proportion.
Single copies ten cents.
VARIETY will be mailed to a permanent address or as per route as desired.

VARIETY may be had abroad at
INTERNATIONAL NEWS CO.'S OFFICES
Breams Building, Chancery Lane,
LONDON, E. C., ENGLAND.

Advertisements forwarded by mail must be accompanied by remittance, made payable to Variety Publishing Co.

Copyright, 1907, by Variety Publishing Co.

Vol. IX. JANUARY 4. No. 4.

Alice Magill, of Walker and Magill, is seriously ill in New York with throat trouble.

George Homans' "Country Kids" are to open on the Western States Association Jan. 13 for 20 weeks.

Sleed's Pantomime sailed from London Dec. 23 on the Patricia. They open Dec. 6 and play on the Orpheum Circuit until June.

The Majestic opened at Ann Arbor, Mich., this week. The Chicago office of the William Morris agency will furnish attractions.

James L. Lederer has taken a lease of the Howard Theatre, Chicago, and proposes to conduct it as a popular priced vaudeville house.

Arnold Fields, of the Fields boys, has recovered from his recent illness and will rejoin the act Jan. 5 at the Fifty-eighth Street Theatre.

B. Obermayer, the foreign booking agent, and American representative for Somers & Warner, sails for England in April, to be gone all summer.

Georgine Brandon, leading woman of the "Rentz-Santley" Company, received a silver-mounted toilet set as a Christmas gift from the chorus girls of that organization.

Morris Alburtus, of Alburtus and Jessie Millar, has recovered from a serious illness, and the pair opened on the Stoll tour Dec. 9 at the Olympia, Liverpool, England.

Louis Grenner, manager and lessee of the Asbury Park Opera House, has sold his interest in the establishment to a native named Brady. Mr. Grenner is out of it entirely.

The vaudeville act formerly known as Allen and Mueller Company, playing "The Haunted Cave," will hereafter be billed as the A. D. Allen Company in "A Visit of the Spirits."

Edward Wullf, a foreign rider, opened at the Hippodrome last week. He did not appear Monday night owing to the delay in the landing of the steamship "Mesaba," on which he arrived.

Max Hart, general booking representative for the Jesse L. Lasky attractions, has been notified by the United Booking Offices' folks that he must not handle outside acts on penalty of exclusion.

The building at 1340 Pacific avenue, Tacoma, Washington, will be remodeled for a vaudeville theatre. A. O. Sherman has the plans and it is likely that he will be the manager of the new place.

The Musical Simpsons open at the Empire, San Francisco, shortly, for 20 weeks on the Western Vaudeville Association time, being booked by Louis Pincus.

Fred Rivenhall, an Australian comedy singer, who has been appearing in vaudeville the past season, has been engaged by Charles Frohman for an important role in "The Little Cherub," replacing Will H. West.

Llewelyn Johns, who is now the permanent American representative for the Moss & Stoll circuit, is due to arrive here today, after a couple of months' visit to England for consultation with his principals.

Joseph S. Nathan, for the past three years connected with Leo Feist, has once more opened a publishing house of his own. Joe tried it before for a few months but eventually sold his catalogue to Feist.

Arthur Yule, assisted by Allie Simpson, will show a new sketch at Pastor's week of Jan. 6. Paul Wolff, the new booking representative of the Empire Circuit (Western Burlesque Wheel), secured the engagement.

With all the unsatisfactory business of the vaudeville houses in New York last Sunday Archie L. Shepard's "advanced vaudeville" moving picture show at the old Manhattan Theatre turned crowds of people away.

At the close of last week in Philadelphia George Fuller Golden was again compelled to postpone all his present engagements indefinitely, through illness, and he and his wife have returned to their home in Saranac Lake.

Charles T. Aldrich, now on a vaudeville tour of Europe, will return to America in time to start out next season under the management of Al. H. Woods in a new melodrama called "Secret Service Sam Abroad."

Following this week's engagement in Brooklyn, the Dunedin Troupe of bicyclists start on the Orpheum Circuit. Upon the completion of that time they will sail for England June 8, playing 30 weeks on the Moss-Stoll tour.

Leo Feist, who has been confined to his home for the past three months and undergone a series of operations that necessitated the removal of a portion of his jaw-bone, is now reported to be rapidly on the mend.

William Morris recently made Cecelia Loftus an offer to play his Springfield and Worcester houses on a percentage basis, but the mimic declined, stating that her services were at the disposal of anyone who cared to pay $1,500 for them. Miss Loftus underwent an operation for appendicitis this week in New York and will not be able to appear for some time.

The Original Colibri, Hungarian midget handcuff expert, played his first American date at the London Monday afternoon as a tryout. Colibri is less than 36 inches in height. He is 23 years old and is accompanied by his parents.

Poli Patter, the "boost" paper issued by Manager Harry A. Bailey in the interests of Poli's Hartford, got out a special Christmas edition printed on green paper and with an interesting symposium of the season's greetings from artists.

Announcement is made of the marriage of Mabel Ferguson to Bert Hall, a Boston business man. The ceremony took place in Boston, Nov. 30, the Rev. Mr. Earl officiating. Miss Ferguson is leading woman with "The Blue Cadets" Company.

Daisy Leon, formerly at the head of Gus Edwards' "Schoolboys and Girls," has replaced Eulalie Young in Jos. Hart's "Polly Pickle's Pets in Petland," which is now headed for the Pacific Coast. Miss Leon will not return to New York until May 1.

Maysville, Ky., Jan. 3.

John Hawley, of Hawley and Leslie, who has been visiting relatives in this city the past few weeks, was run down by a vehicle in West Second Street and received most painful injuries. Besides other bruises, his right ear was almost torn off.

Joe Mitchell, of Quinn and Mitchell, finished last week at Keith's, Cleveland, with a physician in attendance upon him during performances. On Saturday night he was forced to give notice of cancellation for this week, and is now confined to his bed.

The Olympic, Brooklyn (Eastern Burlesque Wheel), started a series of Sunday night concerts this week. The house has been one of the few which remained dark during the seventh day. Sunday's was the first Sabbath performance in the house in several years.

Joe Bernstein and "Kid" Griffo, the pugilists, have been booked for an indefinite engagement with "The High School Girls" burlesque show. They open as the added attraction at the Star, Toronto, Jan. 27, and remain with the same organization on the road.

Harvey and Clark, after closing with "The Girl From Happyland" Company, have added unto themselves a third member, Stephen Prideau, formerly tenor with the Trocadero Quartet, and are now doing a singing act called "The Boys Who Can Sing." They are now playing on Western Vaudeville Association time.

Troja, the singer, who has been a feature of one of the Western Wheel burlesque shows, has received an offer from the Sullivan-Considine people for sixteen weeks' contracts beginning Feb. 10. A difference of opinion as to salary remains to be settled before the contracts are closed.

Genaro and Bailey are playing their first New York date at the Metropolis this week as stars in "Tony, the Bootblack Detective," under the management of Al. H. Woods. The Monday matinee established a new high record for the house, 2,000 persons witnessing the performance.

Lily Flexmore, the English singer and dancer, arrived last week on the White Star liner Adriatic, going directly to Chicago, where she made her American debut at the Auditorium. Whit Cunliffe, Harry Mountford, Nellie Wallace and other English artists were passengers on the same ship.

Ben Beyer and Brother claim to have established a record for playing Sunday dates in New York and making out-of-town stands. They appeared in Newark, N. J., jumped from there to play a club date in New York and took a train for Auburn, N. Y., at 11:20, playing the Monday matinee there.

Cliff Gordon, Julian Rose, Eddie Clark, Louis Katz, Charles Wilshire, Fred Barnes and a host of other vaudeville and general theatrical folk celebrated the coming of the new year with a banquet in the College Inn, Chicago. Other banquets were given at Rector's, where Abe Frank, formerly manager of the Inn, has just taken charge.

Charles J. Carter, the illusionist, is now playing Australia with his own company, being headed westward on a tour of the world. The organization is scheduled for a seven months' stay in Australasia, afterward playing the Philippines, Japan, China, India, Egypt, France, England, and thence back to America. The show opened in Sydney Nov. 16 to capacity business. In the company are Allen Shaw, magician, and Abigail Price, mind reader and thought transference expert.

BIG BURLESQUE BUSINESS.

The extremely bad business done recently by the legitimate attractions on the road give special point to the statement of an experienced showman that the burlesque theatres in the country are playing to as large or larger receipts on the average than was the case at this time last year.

A dispatch to VARIETY yesterday reported the statement of Pedley & Birch, operating about twenty houses in the West, that 125 legitimate attractions had cancelled their time on account of unprofitable business.

On the other hand, a statement of the business of the fifteen theatres controlled by the Columbia Amusement Company (Eastern Burlesque Wheel) for the four weeks ending Dec. 30 recently drawn up, shows an improvement of $8,000. As a comment upon the theatrical situation it is here shown with comparative figures for the same period in 1906.

	1906.	1907.
Cleveland	$10,807.40	$12,582.00
Philadelphia (Casino)	13,503.10	14,106.35
Cincinnati	13,670.65	13,015.80
Indianapolis	6,801.80	6,790.95
Buffalo	7,758.50	9,994.30
Birmingham	7,934.10	7,671.65
Albany	7,741.10	8,951.95
New Orleans	13,010.85	13,585.70
Kansas City	9,256.45	9,160.40
Toledo	9,473.90	8,519.50
Detroit	11,666.60	10,723.60
St. Louis	19,075.90	18,444.35
Chicago (Troc.)	12,938.50	13,309.30
New York (Mur. H'l)	8,676.30	12,732.05
Baltimore	16,559.60	17,195.65

In favor of 1907, $7,908.80.

A considerable portion of this total, it will be noticed, is made up of gains at the Murray Hill Theatre, New York, and in Cleveland where the house is under new management.

NEW BURLESQUE STAND.

By arrangement with Walter J. Plimmer, Harry Martell's "High School Girls" (Western Burlesque Wheel) will spend the first three days of next week in Chester, Pa., playing Thomas Hargreaves' Grand Opera House.

The latter establishment was without an attraction for those days and booked in the burlesque organization as an experiment. If the trial is successful it is possible that Chester will become an optional stand preceding the Scranton half-week, on the return date. The Martell show goes in on a guarantee.

STOPPING "WINDOW ADVERTISING."

Washington, Jan. 3.

The theatrical managers of Washington and Baltimore have come to an agreement to eliminate all store window advertising beginning with the New Year. This sort of advertising has been paid for in free admissions. Several of the managers figured out that on an average this proceeding was expensive out of all proportion to the benefit derived.

ARTIST ORGANIZES OWN SHOW.

Will Morrow, of the vaudeville team of Morrow & Schellberg, one of the many acts that was cast out when the recent merger went into effect, is organizing a traveling organization to while away the idle hours pending the call of the St. James building.

STAR AND GARTER OPENS 19.

Chicago, Jan. 3.

The Star and Garter, Hyde & Behman's new burlesque house (Eastern Wheel) is reported as being scheduled for opening Jan. 19 with Sam Scribner's Big Show as the attraction. It is probable that vaudeville will run in conjunction with the burlesque after the manner of the Howard in Boston, Mass. N. J. Herman, advertising representative of the Chicago Opera House, will manage the property for Hyde & Behman.

ELECTRA READY FEB. 3.

Schenectady, N. Y., Jan. 3.

It is promised that the New Electra, the Western Burlesque Theatre now building here, will be opened Feb. 3, the attraction for the opening week having been already selected.

Since Mrs. Barry, of Albany, retired to a subordinate place in the promoting of the enterprise, building operations have progressed rapidly. The theatre is now held by the Empire Theatre Company of Schenectady, with stock held by a coterie of Western Wheel managers, including Mrs. Barry.

HASTINGS STARTS.

The new burlesque show, under the management of Harry Hastings, organized to play one night and independent stands, will play its first engagement at Orange, N. J., Monday.

The show, entitled "The French Maids," will play three days in Orange, finishing the week with a series of one-night stands in New Jersey and Pennsylvania.

HILL AND WHITAKER.

Hill and Whitaker's portraits are shown on the cover of this week's issue of VARIETY. The pair have just returned from England, and are now playing the United Booking Office's time, under the booking direction of Jenie Jacobs. Their American engagements will keep them occupied until June, when they will return to the other side for an extensive tour over the Moss-Stoll time. This will keep them busy during season of 1908-09.

A special feature of the team's vaudeville offering is the lavish wardrobe of Miss Whitaker.

SISTERS TO SUE FOR SALARY.

Although the Murray Sisters are laying off this week, they hope ultimately to recover their salary. To this end they are journeying daily to Yonkers and reporting for each performance at the Orpheum Theatre.

In this way they intend to fulfil a contract made with Henry Myers when he owned and conducted the Doric, Yonkers. Some months ago he booked a big show for the holidays. When the house passed to the control of Jesse Lasky, the Murray Sisters and another act were notified that they had been cancelled. The Sisters say no good reason for this action was given.

Upon advice of their agent, Albert Sutherland, they will institute a law suit to recover the amount of the agreement with Myers.

Goleman, the foreign act which is to open at the Hippodrome week after next, sails on the steamer La Lorraine to-day.

BEHMAN SHOW'S BIG BUSINESS.

The Behman Show, under the management of Jack Singer, continues to do phenomenal business on the Eastern Burlesque Wheel. Records have been broken in a number of houses since the season opened, and at this writing the production has practically paid for itself. This is particularly significant in view of the fact that the investment totaled $10,000, the ordinary cost of two or three burlesque shows.

Last week in Pittsburg the gross was around $7,000, establishing a new record at the Eastern Burlesque Wheel house there for a single matinee and night performance, playing to $2,253.35 on Christmas Day. This was in the face of unusually strong opposition. The Behman Show carries no extra attraction.

Even during the hoodoo ante-Christmas week the show piled up a gross of $4,457 in Washington, a surprise even to the managers. Up to the first of the year the show has averaged $3,600 a week and the profits up to the Washington week represented $9,400.

MONTREAL'S OPENING NEXT SEASON.

The new Eastern Burlesque Wheel theatre, at present building in Montreal, Canada, will not open for business before next September.

By rushing the operations a late opening date could be settled upon before the end of the present season. It is thought inadvisable to expedite matters, however, and the idea of having a Montreal date affixed to the Eastern schedule before 1908-1909 has been abandoned.

PUT SCOTT ON THE GRILL.

Harry Scott, manager of the Family Theatre, Pittston, Pa., received a hurry call from back stage Christmas Day, a breathless stage hand announcing that the players on the bill were in revolt. Scott had ordered an extra performance, and fearing that the artists had refused to go on, hurried back.

The players met him with angry looks and protested with one voice that they would not work four shows, there being no such stipulation in their contracts. While Scott was still in a paroxysm of pleading, Hindu Yogi announced that he was chairman and commissioned to act for the rest. He then handed Scott this statement of the strikers' demands and grievances:

We chanced to be at Pittston,
We're there on Christmas Day;
They sprung an extra show on us,
But sprung no extra pay.

Canard, who did contortion stuff,
And Doherty's little dogs;
And Helen Murry's singing act,
Whose notes jump out like frogs;

The Bragdons in their novel act,
Are clever, also neat,
And Rismor with his Hindoo stunt,
And Aza really sweet—

Well, we all put up a job on Scott,
To send him in the air,
By saying we would not work a show,
We had poor Scott for fair.

But "Merry Christmas" is the word
To Mr. Scott and wife;
We hope success and happiness
Will be with them through life.

SOME BURLESQUE FIGURES.

Christmas week business on both burlesque wheels was unusually big. In Washington Al Reeves' Beauty Show rolled up a total of $5,600 on the week, establishing a new record for the house, while Fred Irwin's Big Show did in the neighborhood of $6,000, exceeding the best previous figure by a trifle over $200.

The Eastern Wheel manager declared that the Transatlantics did $4,000 in Waldman's, Newark, N. J., pointing out that opposition has not affected the business there, although the Western Wheel theatre, newly opened to burlesque (Shubert) was well patronized.

"MERRY WIDOW" IN BURLESQUE.

Both burlesque wheels will have on their circuit a "Merry Widow" company for next season, despite the announcement of vigorous prosecution on the part of Henry W. Savage. All proclamations to the contrary, the music is not copyrighted and anyone who cares to may produce an adaptation from the original in America.

ARTISTS AID MINE SUFFERERS.

Pittsburg, Pa., Jan. 3.

"Jack" Singer, manager of "The Behman Show" (Eastern Burlesque Wheel), turned over $345 to the managers of the big benefit held here last week in aid of the Darr Mine sufferers. James C. Morton and Frank Moore, members of the Singer company, dressed as "the scarecrow" and "woodman," went through the streets of Pittsburg acompanied by Mr. Singer.

They did their specialty while Mr. Singer went through the crowds with a hat. James Rosen, of "Buster Brown" Company, and Williams and Walker likewise made collections, while the girls of "The Follies of 1907" sold tickets and flowers in the streets. The theatrical people turned a large amount of money into the fund by this means.

WANT LOWER RAILROAD RATES.

The National Producing Managers' Association, which was formed a week ago, was in session yesterday at the Hotel Astor. The members considered certain measures in reference to the bettering of railroad conditions in the South, where the party rate was recently abolished and where now traveling companies are compelled to pay full fares.

The association met on Friday and framed up a program for yesterday's conference. Sam Scribner represented the burlesque interests in the association, while Gus Hill appeared for the popular-priced producers. The burlesque managers of the Eastern Wheel are among those most seriously affected by the high rates in the south, owing to the necessity for long jumps to and from New Orleans, where Greenwall's Theatre is one of their stands.

The legitimate managers are also represented in the association, among the number being Klaw & Erlanger, the Shuberts, Henry W. Savage and William A. Brady.

The differential rates favoring theatrical companies were abolished last spring by the Interstate Commerce Commission and it is not easy to see what real good the association can do along this line.

LEO CARRILLO'S CARTOON OF THE WEEK

ON THE JOB

OPPOSITION SPLITTING BUSINESS.

A burlesque man in speaking of the conditions between the opposing burlesque wheels (Western and Eastern) said the other day:

"The opposition seems to be splitting up the business in most cities. In Washington the New Gayety (Eastern) is doing extremely well, but there has been no complaint from Kernan's Lyceum (Western).

"In Scranton, a town probably too small for both opposition houses to do average business, the patronage has been split up to such an extent that it is said neither the Gayety (Eastern) nor Star (Western) is making a profit at present, although it is generally understood the Star is receiving the greater share of burlesque patronage there.

"The Empire Circuit is reported to have made an offer to purchase the Eastern house in Scranton, as the Star will have to be rebuilt next spring, and the offer may be under consideration by the Columbia Amusement Company. Unless a new theatre is erected to compete with the modern house of the Eastern Wheel, the latter will unquestionably draw away the business in time.

"No one places much faith in the announcement that the Eastern will invest money in St. Paul and Duluth. Business in both cities is not up to the mark, even now, without opposition.

"By the opening of next season, both Wheels will have three houses each in Chicago, and the same number will be playing in Brooklyn.

"In Newark since the Western played the Empire (Shubert) patronage has been wonderfully good, hurting Waldman's (Eastern) accordingly.

"Next season the Western expects to have a house in Rochester, and the business will be split up in that city. The same condition will probably result in Paterson. Sam Scribner, Gus Hill and J. Herbert Mack were over there last week, and are about to close for a site for an Eastern theatre. It is located near the Grand Opera House. A model theatre in Paterson will out-class the present Bijou (Western)

"The Bon-Ton (Western), Jersey City, has been affected by the picture shows and the cheap prices of the Keith-Proctor vaudeville house, while in New York City the greatest loss of business has been suffered by the Dewey and Gotham, two Sullivan & Kraus' houses (Western). The loss in comparison with last season is said to be 40 per cent., caused in part by the speculators who are allowed in the lobby of each theatre, charging an advance for seats.

"This has caused Harlem people to leave the Gotham for the opposition on the west side of 125th street, while the Dewey has sent its loss of business to the Bowery houses.

"In two years from now, when the lease of the Academy of Music, Pittsburg, expires, the Williams estate intends putting up a new house for burlesque.

"The new Western houses in Schenectady and Wilkes-Barre are due to be finished in four weeks. Neither city holds an opposition theatre.

"It is a possibility that the Western attractions will erase Evansville, Ind., from the route as a 'lay-off' stand, finding either some other city or 'laying off' altogether, and they will eventually stop over in Terre Haute for a Sunday performance alone, instead of remaining there three days, as at present."

On Monday night last Louis Pincus was scheduled to furnish talent for a private entertainment of the Empire City Chapter, one of the local masonic lodges. The bill announced was as follows: Fred Niblo, Gerrity Sisters, Duffy and Sawtelle, Tascott, Werner and Werner, Avery and Grant, and Empire City Quartette. On the bottom of the programme was a line reading: "This programme subject to change." The show actually furnished was: Cogan and Bancroft, Katherine Miley, Swift and Buckley, Frank Maltese and Harry Thompson.

Manager S. R. Simon, of the Gayety Theatre, Milwaukee (Western Burlesque Wheel), tendered a Christmas banquet to the house staff and members of Robie's "Knickerbockers" last week.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Philadelphia, Dec. 25, 1907.

Dear Sime:

Being Christmas Day I address you familiarly, knowing full well such action breeds contempt, though that contempt emanates from me.

I am sending by same post a copy of the world's greatest variety paper, "The Era," wherein you will see I reproduce a copy of your well conceived criticism (?), my one object being that should the circulation of your paper fail to have reached all whom you desired it to (my friends being far greater than yours) the "Era" would reach them quicker and have far more effect, hence I have given your remarks the most prominent position in my advertisement.

In conclusion let me remind you that "criticism is wholesome," at least for the critics, as it helps to relieve the pains of journalistic dyspepsia.

Yours with kind thoughts,
Marie Lloyd.

P. S.—My sister Alice and Tom McNaughton send their LOVE.

(We do not know whether the above letter was written us for publication. It is printed, however, as it relates to criticisms of Miss Lloyd's work on the stage. We have been informed that either Miss Lloyd or her husband, Alec Hurley, has said the unfavorable reviews were printed because Miss Lloyd did not advertise in VARIETY. We were also informed by a prominent manager that, as Miss Lloyd was the most popular artiste among the artists in England, it was poor business policy for us to remark adversely upon her act. We have printed many times of Miss Lloyd's popularity, and if she desires to join her private with her professional life, as evidenced by the offense shown in the foregoing letter over the criticisms, that is a matter entirely for her to decide.

There were other causes attributed by Miss Lloyd or her husband also for the reviews in VARIETY. What we have been told, while absolutely without foundation, is entirely too personal to publish. We have no idea of the significance of Miss Lloyd's "P. S." It is possibly added to the letter as a biting bit of sarcasm which does not sting.

The advertisement Miss Lloyd refers to as appearing in the London "Era" of Dec. 7 is headed "A Few Press Notices of Marie Lloyd. See what Alan Dale, Acton Davies, Ashton Stevens and VARIETY say, and compare them."

The advertisement is headed by Rush's review of Miss Lloyd at the Colonial, appearing in VARIETY of Oct. 12.—ED.)

Melbourne, Australia, Nov. 23, 1907.

Editor VARIETY:

Just a few lines from far off Australia to register a little complaint and warn artistes coming to Australia to beware of a certain theatrical paper in Sydney which has the habit of placing the imported artistes' adverts in its columns, without the artistes' permission or consent. If the payment is not forthcoming the results are disagreeable. This has been going on for some time.

We are now in our 11th week for Mr. Rickards, and so far have had one of the grandests engagements an artiste could wish. From Mr. Rickards himself down, the management seems to take a real delight in making the performer feel at home and comfortable, and they succeed. The engagement is one big holiday.

Any artiste coming down here would drop us a line we shall only be too happy to give them any information they may desire. *Hayman and Franklin.*

Dec. 25, 1907.

Dear VARIETY:

The criticism by "Dash" of The Great Richards act, Dec. 16, at Keeley's, reflects upon me, the electrician of the act. For the past seven years I have given this portion of the act my whole attention, and some critics have said through their papers that the light effects were little short of marvelous. So if your reviewer will condescend to explain why or how the act suffered severely through improper handling of the lights, I assure you it will be greatly appreciated.

Chas. J. Shay,
Electrician for The Great Richards.

Cleveland, Ohio, Dec. 28.

Editor VARIETY:

Irresponsible Louie Dacre is responsible for the continuous rhyme press matter as printed in the issue of VARIETY Dec 28 and used by Chas. E. Taylor's "Parisian Belles" Company.

Chas. E. Taylor,
Mgr. "Parisian Belles."

Oxford, Mass., Dec. 22, 1907.

Editor VARIETY:

As a subscriber and constant reader of your paper I noticed under the Artists' Forum a communication from "No. 7593," Dannemora Prison. I have written him and am also sending a set of mandolin strings, professional copies of mandolin music and the Christmas number of VARIETY.

I have an idea he has been in the profession some time in his life.

Blanch G. Lynne,
Representing Cox and Reich.

Philadelphia, Jan. 2.

Editor VARIETY:

In answer to the letter from Billy Stanford, printed in VARIETY last week, in which he states that while the article written by me for the anniversary number of VARIETY was correct so far as he remembered, I had forgotten a number of acts which were well known twenty years ago, I would like to reply that it was not my intention to name all the acts I remembered, for space would not permit it. I do remember Alice Gilmore, Charles Diamond, the harpist; Manchester and Jennings and one or two others among the list he names, but I simply used those which came to my mind at the time of writing and which gave me my first impressions of vaudeville. As I was only a boy twenty-five years ago, I can hardly claim to remember many of the "old school" artists who antedated that time. *George M. Young.*

ANOTHER K.-P. PICTURE SHOW?

Elizabeth, N. J., Jan. 3.

A seemingly well founded rumor is in circulation here that F. F. Proctor's local vaudeville theatre is about to be turned into a picture show house, following the lead of the Twenty-third Street in New York. A newspaper article printed this week even hints that Mr. Proctor may give the enterprise up altogether owing to his dissatisfaction with earnings. The local manager, F. W. Lloyd, denies this.

Last week there were only five acts on the bill and these were brought over from the early end of the Union Square Theatre, New York, the week previous. There seems to be a disposition on the part of the booking manager to economize in the selection of bills for Elizabeth.

UNION AND KONORAH AT ODDS.

There has been an exchange of tart correspondence between Max Berol-Konorah and Harry DeVeaux, of the Actors' Union, over the latter's address to the New York Central Federation of Labor in which he severely criticized the Internationale Artisten Loge for its alleged threat to address a petition to the governor of New York State setting forth its objection to Sunday performances.

Mr. Konorah declared that the international body, of which he is president, had no such intention, but pointed out that even if the report had been true, Mr. DeVeaux's point that such an action would be unwarrantable interference with American artists, was not well taken, inasmuch as the Artisten Loge numbered 200 Americans in its membership.

In return DeVeaux retorted rather sharply that any independent action by the European organization aimed at the correcting of American theatrical conditions would be considered as interference unless the union were fully advised in advance of such a move and consulted as to its advisability.

BURNED ON EVE OF REOPENING.

San Francisco, Jan. 3.

Tarrytown-on-the-Pike, the vaudeville house, which was to have reopened Dec. 23 at Long Beach, Cal., is a smouldering ruin, having been gutted by fire which originated mysteriously and spread rapidly between 3 and 4 o'clock on the morning of Dec. 22. An alarm was turned in promptly, but the fire had already gained a start which could not be checked.

Mr. Ralph Chandler, secretary of the Long Beach Recreation Company, which owns Tarrytown, this morning estimated the loss at about $20,000. There was no insurance, a rate of $7.75 being demanded. The place was to have been run in connection with the Western States Circuit.

Booth and Gordon, bicycle act, saved enough of their paraphernalia to do their act at another local house the same evening.

PLAN ANOTHER FOR CHICAGO.

Chicago, Jan. 3.

Jones, Linick & Shaefer have leased the property at 268-272 State street on which they will build a new vaudeville theatre. Construction will begin May 1. Kohl & Castle negotiated for the property but abandoned the project.

CO-OPERATIVE BOOKING SCHEME.

H. B. Marinelli, the international agent, has under consideration a plan to incorporate his business, and put the shares on the market. He has already finished the preliminary steps and it is believed that the plan will be carried through.

The Warner agency in London, England, is conducted somewhat after this manner.

The advantages of the scheme arise from the fact that artists will be invited to purchase shares and so, being interested in the agency financially, can be induced to place their bookings in Marinelli's hands. Under such an arrangement they would be paying the usual agent's commission to themselves.

MALDEN FLOPS BACK.

The vaudeville theatre managed by Wiliam Baylies in Malden, Mass., is back in the United Booking Offices fold, after being booked for five weeks by James Plunkett, the vaudeville agent.

The management had expressed itself as entirely satisfied with the line of attractions furnished by Plunkett, and the change of booking connection came as a complete surprise to that agent.

The house was formerly booked by the United. Plunkett took charge of this end when it passed from Andrew Hathaway to Baylies. Inside pressure from the United agency brought about the return to the St. James building combination.

LISTEN TO THE RUMOR FACTORY.

The report was in circulation this week that William Morris had an option on the lease of the Broadway Theatre here, which is to be vacated by Litt & Dingwall on May 1 next. The theatre belongs to the Elliott Zborowski estate and the price asked for its rental is $75,000 a year. At first glance this might be considered enormous.

But there is an office building attached which yields a goodly portion of the rental. When it is also considered that F. F. Proctor paid close to $60,000 a year for the Fifth Avenue just before he joined issues with B. F. Keith and that Keith & Proctor are said to pay some $72,000 for the Harlem Opera House, the Broadway Theatre, with its very desirable location and enormous seating capacity, might not be so very dear for a vaudeville house at $75,000 a year.

No verification of the report could be had.

COMEDY CLUB'S NEW OFFICERS.

The annual election of officers of the Vaudeville Comedy Club, held last Sunday at the club house, 147 West 45th street, resulted in the unanimous election of the following:

James J. Morton, president.
Fred. Niblo, vice-president.
R. S. Knowles, second vice-president.
Francis Morey, third vice-president.
George Abel, secretary.
A. O. Duncan, treasurer.
Charles H. Smith, chairman of house committee.

Following is the make-up of the new board of directors: Francis Morey, Will. M. Cressy, Lee Harrison, W. H. Maxwell, Harry Corson Clarke and Bobby Matthews.

CIRCUS NEWS.

The Ringling Circus does not play at Madison Square Garden, N. Y., this spring as has been so widely understood. Circus traditions in this respect will not be disturbed for the present. The Ringling Brothers will devote the first year of their proprietorship of the Barnum-Bailey property to putting that show back upon the same footing of excellence that obtained under the management of the late James A. Bailey. To this end the street parade will be re-established with the coming season. The Ringling show will open in Chicago as usual this season, but in 1909 Madison Square Garden may be its opening stand.

The Pawnee Bill Wild West exhibition will not take to the road this summer. That much has been decided upon and Major Lillie has written to a number of agents expressing his desire to be booked in summer parks and like amusement places for the season of 1908 either in this country or abroad. This announcement would seem to contradict the general impression, doubtless arising from statements emanating from the Pawnee Bill staff, that the show was a financial success last year.

Ralph Peckham, listed as chief excursion agent for the Ringling Brothers, but really exercising a much more important function in that concern, is the first of the advance guard to take up quarters in the Barnum & Bailey building in the offices recently turned over to the new owners of the Big Show by the retiring management. Mr. Peckham, who for 15 years was stationed in Chicago, is established in the private office formerly given over to W. W. Cole, who has moved his belongings to the inner office of the Buffalo Bill suite on the same floor. He is said to be engaged in laying out the printing orders for the two big shows and handling other important preliminary work. Otto Ringling runs into town frequently from winter quarters at Bridgeport.

After all the discussion pro and con and the indignant denials of "Dick" Bell that such was to be the case, it is now announced that the Circo Bell will play the Orrin Theatre in Mexico City some time in the latter part of February. This is possibly due to the fact that the Pubillones Circus preceded Bell into the capital. The Bell show has been strengthened within the last two weeks by the addition of the Melrose Troupe of acrobats, Eddie Martyne, Borsini and Winchermann's Bears. The latter act was scheduled to join the Bell outfit earlier this season, but was held in this country until two weeks ago by United Booking Office contracts. Ten more acts will join the Bell show within the next two months, before the Mexico City opening. The engagement there will run six weeks or two months.

J. Frank Longbotham, New York agent for the Pubillones Circus, sailed last week, joining the show at Progreso.

Oscar Krouse, general agent for the Pawnee Bill Wild West, left New York last week for Pawnee, Okla., after a two weeks' stay, during which he closed up what business was left over from the exhibition's last season. The suit brought against Major Lillie by Arthur Voeglin, the scenic artist, for the paraphernalia of "The Great Train Robbery," an attraction with the Lillie outfit, was compromised. Upon Mr. Krouse's arrival in Pawnee it is probable that Maj. Lillie will start for an Eastern trip.

Riccabonna Horses have been booked for the Ringling Brothers' Circus next season by Richard Pitrot.

The Aerial Lowes sailed for Cuba on Dec. 27 to join a carnival company for a tour of that territory.

"Big Mike," an African elephant, said to have been one of the largest in America, died at the Ringling headquarters in Bridgeport last week. It was part of the Forepaugh-Sells outfit, and was injured a month ago en route for the Connecticut town, when the car in which it was being transported burned down. "Mike" was one of a herd purchased in 1878, and was worth $9,000.

Circus people are wondering what has become of the winter circus which Willie Sells announced last summer he was going to take out for a tour of South and Central America. Not a word has been heard of the enterprise since young Sells gave out his first prospectus.

Reports from Mexico indicate that Dick Bell is having rather the best of his opposition with Pubillones. The Bell outfit is doing profitable business, but it is rumored that the opposition show has not fared so well. The somersaulting automobile, Pubillones' leading feature, has attracted wide attention, and is said to be responsible for what business the show has done.

For the first time in eighteen years Joe La Fleur says that next summer will not find him with a circus. He is now on the Orpheum Circuit.

"Irma G." and "Joe Bailey," the performing horses with Buffalo Bill last season, opened at the Crystal Palace last week. They are being shown by their owner, Ray Bailey, and will be with the Wild West outfit again next season.

Norris & Rowe have purchased the entire zoological collection from the Chutes Company, in San Francisco, which consists of elephants, camels, dromedaries, lions, tigers, jaguars, etc., comprising thirty animals in all. This addition to their already well selected menageries places the firm well to the fore among the big circus menageries of this country in equipment. The animals were transferred to the winter quarters of the circus at Santa Cruz without any mishap.

Art Adair, principal clown last season with the Hagenbeck-Wallace Circus, is booked solid on the Western Vaudeville Association time until March 30. His tour is directed by Jake Sternad of that circuit. Following his engagements in the continuous, he returns to the circus for the season of 1908.

R. H. Dockrill has been engaged by Norris & Rowe as equestrian director for the coming season. There are few men in the circus world that are better known than Mr. Dockrill.

The Peerless Potters have been engaged by Norris & Rowe for their forthcoming season.

The work on Norris & Rowe's new big Hippodrome is being pushed rapidly. The billing of the big show will be commenced immediately. The opening date has been set for Saturday, Jan. 11. Performances will be given twice daily, and the engagement is to be indefinite. It is the intention of Norris & Rowe to keep their hippodrome running the year round and to change the acts from time to time.

Charles Cory, general manager for the Hagenbeck-Wallace Circus, who has been in Europe for two months in the interests of Ben Wallace, the present proprietor of the show, sailed from France last Saturday, having given up his proposed trip into Russia. He is reported to have booked few attractions during his presence on the other side.

William Bell, an animal trainer, well known to tent men, died of heart disease at Kansas City last week.

In a few days Lou Jordan, of the Flying Jordans, who is now playing in the Guianas, West Indies, will move over to Caracas, Venezuela, where the show will play for a month under a guarantee arrangement with the government. The outfit is traveling under its own canvas top. It is to be augmented by several acts, scheduled to sail to-day.

News has reached this country that Frank Fillis, known as the "P. T. Barnum of South Africa," and for many years the proprietor of the biggest circus in that territory, has gone bankrupt. He is now traveling with a circus organization, and has assured several American creditors that he will settle up all indebtedness within a short time. He had a plan for bringing a big circus over to this country the coming season, but his friends have dissuaded him from such a project. Mr. Fillis produced the "Boer War" spectacle in this country and has a large number of friends here.

The staff of Cole Brothers, who are wintering just outside Erie, Pa., were not forgotten by Santa Claus. Manager Martin J. Downs, General Agent Ed. C. Knupp and Railroad Contractor Harry B. Potter were the commissioned agents of the good old benefactor. Mark Monroe had transformed the ring barn with holly and Christmas greens, and in the centre stood a big Christmas tree.

The men, some 40 in number, gathered in the ring barn at 8 o'clock Tuesday evening and enjoyed a vaudeville programme.

At 10 o'clock, when the distribution of gifts was made, every man employed in the winter quarters received a large box containing a full kit of winter clothes.

PICTURE MEN SEEK INJUNCTION.

The proprietors of ninety moving picture theatres in Greater New York were able to bid defiance to the police last Sunday as a result of a sweeping injunction that was granted on Saturday by Justice Greenbaum. The owners of all these places are members of the recently organized Moving Picture Association which was formed at the instigation of Miles Brothers to fight the apparent discrimination of the authorities in closing places of amusement on the Sabbath. McDonald & Bostwick, counsel for the association, dug up an old law about a half century old and with its aid they succeeded in securing from the Justice a blanket or omnibus injunction restraining the police from interfering with the business members of the organization. The plan worked so well last Sunday that application will again be made to-day for another injunction that will protect from police interference all motion picture theatre promoters whose names have been added to the association membership roll this week.

PROSECUTOR "WONT PLAY."

Seattle, Wash., Jan. 3.

Theatrical people are rejoicing over the fact that nine juries rendered verdicts of "Not Guilty" where managers had been charged with violating the Sunday closing law. The result is the District Attorney is so thoroughly disgusted that he refuses to prosecute further, and the matter will soon be taken to the Supreme Court for final adjustment. In the meantime, the houses remain open for Sunday performances.

WOULD WELCOME VAUDEVILLE.

New Orleans, La., Jan. 3.

The Jackson Brewing Co., who hold a ten-year lease on the Winter-Garden in this city, would be only too glad to transfer their option on the resort to a vaudeville promoter of recognized standing.

The Winter-Garden was operated last season under the guidance of Thomas Preston Brooke. Mr. Brooke installed his Chicago Marie Band, which failed to draw.

A musical stock organization is occupying the place at present, with but little financial success. The interior of the Winter-Garden could be remodeled to seat 5,000 people.

SHUBERT "TO LET."

New Orleans, La., Jan. 3.

Rumor has it that the Shubert in this city will soon be "To Let" for an indefinite term, commencing with next season. When Klaw & Erlanger took over the lease formerly held by the Shuberts, they bound themselves to play out all previous contracts made by the Shuberts. The theatre has been operated with but little monetary returns. Western Wheel burlesque is mentioned as a possible tenant at the Shubert.

MOZART TAKES UNIONTOWN, PA.

E. E. Mozart will open the West End, Uniontown, Pa., Jan. 13, as a new stand in his Pennsylvania circuit.

The Fifth Avenue Theatre becomes a vaudeville house again commencing Monday. A big bill is advertised, including "The Song Birds," Flo Irwin, "Our Boys in Blue," Bobby North and others.

LONDON NOTES

London, Dec. 21.

That grand variety theatre of many vicissitudes, the London Coliseum, opened last Monday, Dec. 16, to fine houses both afternoon and night. The place had been dark for 18 months. The venture looks to be in the running this time. Every number went big, Albert Chevalier, the topping feature, doing four songs, while Tom Hearn as the next in a place of honor kept the house in a continual roar. Irene Lee with her "Candy Boys," as Mr. Stoll has re-christened them, opened in fine style, proving a pleasing item herself, while the dancing of the boys was considered particularly smart. She has brought us a new idea, and we appreciate it. The whole show moves Saturday night, and next week Hayden Coffin is the topping feature, George Leyton with his patriotic renditions also being conspicuous; Heeley and Meeley are on, too, and Dandy George and dog. Others are Millie Engler and Company, Kathleen Gray, Campbell and Barber, Seven Perezoffs, Lady Mansell and Juveniles, Charles Robinson, Frazer's Iona, Tom Davies Trio, Empire Living Pictures and Bioscope.

"My new policy for the Coliseum," says Oswald Stoll, "will be based on short runs and low prices of admission, with nothing cheap except the prices. What with frequent repetitions of the same artists appearing for six weeks at a time in West-end variety houses and long runs in West-end theatres, only those people are nowadays catered for in the West-end proper who care to pay high prices to see the same performance over and over again, or are expected to keep away from any particular house for a considerable length of time. A very important fact about the new arrangement for the Coliseum is that the programs will be changed entirely every week, thus enabling me to stage literally hundreds of acts in a year, and six times as many as a house giving apparently a similar number of attractions weekly, but changing its program entirely only once in six weeks. The system of one performance every afternoon and one every evening will obtain. There are fourteen turns in this week's program. Any who might display all the talent they have in the space of a minute or less, and are merely shot on and off the stage for the purpose of adding to the program, I do not deem necessary in the case of the Coliseum. Every number will have a time allowance appropriate to its proper presentation."

Mr. Stoll said he did not believe in high prices and long runs, his reason being that an immense section of the public obviously does not. "That this is so," said he, "is shown by the precarious condition of theatres proper in this country, a condition easily traceable to these two factors. North, south, east and west you find theatres being converted into variety houses, their owners imagining that the popularity of music halls is entirely due to a change of public taste, and the unpopularity of theatres in no way due to their own cast iron system."

It is interesting to see Mr. Stoll breaking away from English conservatism. A disposition to run in the same old ruts is the worst feature here. Most London managers want to cram the same fare down the public throat forever. One absolutely grows sick of seeing the same stale old names year in and year out. One doesn't care to see even a "star" a million times. No use being bluffed by the word "star"; there are other things to see. Mr. Stoll has probably worked around to the weekly turnover idea through a close study of American shows. At the Coliseum of old days people were indeed shot on and off, and the curtain that hung overhead was like the hair-hung sword of Damocles, likely to descend at any moment.

Harry Lauder, whom you wished to hold in America for Alan Dale's delectation, cabled "Dinna be feart" to his pantomime chief in Liverpool, and no more was heard of him until he got off the Cunarder Carmania. "Man, I never had sic a time in ma life," said Lauder. Accompanied by his wife and boy Jack, the famous Scotch star was greeted by cheer after cheer from his friends on the crowded dock. Lauder spoke in highest terms of his treatment. He brings back a $1,000 motor car for his son Jack. He writes from Liverpool that he is very busy with pantomime rehearsal. Asked to compare English and American audiences he says, "The New Yorkers give you a welcome when you come on, and then show their appreciation by listening to you until you are finished. While you are on the stage they sit as quiet as mice, and at the end of your effort they show how much they appreciate you. But they give you a fair chance right through your turn."

An important resolution covered the point that in all benefits and anniversaries hereafter permission for V. A. F.'s to appear must be sought from the Executive Committee, which has power to grant or decline. Also that 2½ per cent. of all charity benefits must be assigned to the Variety Benevolent Fund, newly formed. The case of Alfred Butt and Marie Dressler had incidental mention. Marie was willing to appear at the Water Rats' matinee benefit, but the power behind the throne at the Palace said "Nay." Thereupon Harry Tate, whose name was on the Palace anniversary bill, declined to ornament the program.

A building agreement has been signed for the new Syndicate hall at Ilford, and erection starts forthwith. A dispute is pending over the estate of the late George Adney Payne. Messrs. Smiles & Co., solicitors, of Bedford Row, W. C., acting for the widow, are searching for a will or codicil or other testamentary document dated subsequent to May 19, 1904.

The boy who does the Little All Right rope slide with Ando's Japanese troupe had a curious mishap at the Bradford Empire. He struck his fan against the ceiling as he neared the summit of his mount at the gallery rails, this slight disturbance causing him to lose his balance and topple over, but he seized the rope instead of falling 40 feet to the pit on the heads of the spectators, and managed to slide back to the stage. He then mounted the rope again as if nothing had happened, and this time performed the feat without mishap.

HENRY MILES PLUNGES TO DEATH.

Henry Miles, manufacturer of moving picture apparatus, Wednesday met instant death when he plunged down seven stories to the rear of the Concord Hall Apartments, at the northeast corner of 119th street and Riverside Drive, New York.

Miles lived with his brother, Herbert Le Roy, on the seventh floor. It is said that for several years he has suffered severely from insomnia.

BERTIE AND CARRIE ARE "PALS."

A veracious Western newspaper reports this highly diverting conversation between Bertie Fowler and Carrie Nation when the pair met in the local railroad depot a few days ago:

"Hello, Carrie! Don't you remember Bertie—Bertie Fowler?"

"O yes, I remember, but you seem to have grown stouter."

Bertie confessed, alas, 'twas too true.

"Ah," sighed Carrie; "liquor again. It will ruin you. You are going to the devil."

"Perhaps, but I'm seeing some beautiful scenery en route."

"Say, Carrie," continued Bertie, "remember the time you went to the manager at Boston and told him he ought to fire me? You told him that any person who impersonated an intoxicated person was setting a bad example and should not be permitted to do so. Got my salary raised and booked for two weeks longer. You see, it's an ill wind that blows no one good. I feel indebted to you for it, and when we get on the train I'll buy a—" and then Bertie suddenly remembered.

Instead she offered to share her berth on the train with the "Kansas Cyclone," and the latter accepted, promising that she would convert Bertie to the water wagon before they left the train.

AMERICAN QUITS NEXT WEEK.

Monday sees the beginning of the last week of vaudeville in the four Western houses of the American Theatre Company. The following week only the Auditorium, Chicago, and the New York here will play "advanced vaudeville." Both these houses are scheduled to close Jan. 18.

KEITH OWNS PHILADELPHIA AGAIN.

Philadelphia, Jan. 3.

With the exception of the old Lyceum, where family vaudeville is being given, and the Ninth and Arch Dime Museum, the Keith management has the local field to itself again, the Forrest having closed its "Advanced Vaudeville" career last Saturday night. The Forrest will be used for first-class attractions, being managed by Nixon & Zimmerman, with Thomas Love, resident manager. The "Follies of 1907" was the initial attraction. Dazie, the dancer, was treated as the feature, scoring a pronounced hit.

Manager H. T. Jordan, of the Keith house here, was called upon to furnish two acts on Saturday last to help out at the Forrest. Clark, Bergman and Mahoney played afternoon and night, replacing the Okabe Japs, who jumped from here to Des Moines, Iowa, leaving Friday night. The Rialto Four took the place of Clinton and Jermon, who left Saturday evening for Memphis, Tenn. They were due to open Monday matinee, and at 1 o'clock on Monday a dispatch received stated that the team was 300 miles from Memphis and still jumping with the train twenty-five hours behind time.

BERLIN NOTES

Berlin, Dec. 21.

At the Apollo Theatre foremost on the program may be mentioned Sylvester Schäffer, Jr., the "whole show" man, who is now in his fourth and concluding month; and though an extremely clever fellow, his show of 1 hour and 30 minutes is growing tiresome owing to such an extended run.

Siegwart Genthes, the comedian, in his "Opera Rehearsal," is the hit of the bill, which he justly deserves, for he is an original artist.

The Ballet "Die Glücksfee," a Parisian importation, is a ballet—"that's all," and I am sure the directorate could do better with a home product. The best of the numbers is the Sisters Fiocati, who "make good" with their "Dance Hypnotic." Miss Darwin with her performing cats (a good turn for America) is worthy of special mention, a petite lady, very chic, a good stage setting, show not too long, and very interesting. Good business prevails, notwithstanding the nearness of the holidays.

Director Steiner of the Wintergarten, with his knowledge of American and English acts, succeeds in always putting an interesting show on here. One could almost imagine the place an American vaudeville hall, as there are always two or three American and English turns, owing to the patronage of English-speaking Berlin. This month Kitty Gordon from "The London Pavilion" appears and has a difficult road to travel, for the bill is composed (that is the feminine portion) of a veritable "Haven of Beauty," and a turn dependent on "looks" must consequently suffer, epecially if the said turn is "English," you know.

"La Berat" is a big success, well-known, and a favorite.

The Tiller Troupe of Girls, all very much "American," although English lassies; good to look upon, well dressed and a good show. This is their second engagement at this house in three months.

Liane de Vries, the Parisian eccentrique, occupies third place; big reception.

The Boganys, "Lunatic Bakers," are still here, and a tremendous success.

The Tenji Troupe, Japanese balancers, are also good.

Flood Brothers, American eccentrics, have "caught on."

Star and Leslie, Americans, also receive splendid recognition. Robert Steidl, humorist, does well. The Brunins, "billiardists," appear successfully. Tan Kwai Troupe, Chinese acrobts, are received cordially.

At the Passage Theatre are the "Singing Angels' Heads" (novelty here). Was done in America when George Washington was alive. Others, Martin Kettner and Erna Frohlsi.

At the Passage Cabaret Hedda Herdina, a clever little woman with a wonderful voice is the attraction.

The Walhalla Variété has a splendid program. This is really a "tryout" house.

The Metropole Theatre with a musical comedy and a chorus in which American and English girls have the place of honor is packed to the doors nightly. Edith Whitney, the beautiful New York show girl, left last week for America to take part in Ziegfeld's new revue.

The "Fest" at Hamburg, where usually gather the "elite" of the Continental managers, is not a success, as all seem to complain of the scarcity of "new acts."

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

Hitachiyama, Hammerstein's.
Kitts and Windrum, New York.
Flo Irwin and Company, Fifth Avenue.
Billy Broad, Pastor's.
Annie and Maude Kramer, Pastor's.
Libby and Dupree (New Act), Pastor's.
Arthur Yule and Company, Pastor's.
Two Pecks, Pastor's.
Webb and Norton, Pastor's.

Owing to the widespread practice of managers keeping "Variety's" New Acts on file, care will be taken in the future to have these pages so arranged that matter shall not be printed on both sides of the same page. "Variety" is indebted to E. J. Greenstade, manager of Keith's, Cleveland, for this suggestion.

Hymack.
Lightning Change Novelty.
15 Mins.; Full Stage.
Orpheum, Brooklyn.

This is the initial American appearance of the original 'Chameleon Comedian," a copy of whose work was shown on this side as a "novelty feature" by "Mystic," afterwards called "Mysticus." Mr. Hymack first appears in fashionable street attire, and while apparently under some mysterious spell portions of his attire undergo lightning changes. Close-fitting gloves are removed and cast upon the stage and at intervals gloves of various hues encase the hands, being donned by simply passing the hands under the tail of the coat, as though in the act of reaching into a rear pocket. Cuffs, collars, ties and boutonniers are also changed, but it is the changing of gloves which gives distinct novelty to the act. For the close an almost complete costume change is made to evening attire, the change of coat and hat being made with remarkable rapidity. As in the "copy" act rambling talk is kept up throughout, directed in part to the audience and part to a prop pump, which with a milestone, used to conceal a portion of the clothing used for the final change, is the only stage accessory. There does not seem to be any real need for the appearance of the pump any more than for the street box which was used by "Mystic." The conversation addressed to the pump is of the lightest texture, and aside from the appeal for comedy through its being mistaken for a person and the workings of the handle and a miniature figure fixed to it, it has no direct bearing on the act. A monologue, more understandable than the talk used by Hymack would be much better. It is doubtful if any in the audience solved the problem of the changing of gloves, the wonder being plainly expressed in audible exclamations. As a novelty Hymack's act can claim distinction, and will no doubt be accepted with favor on this side. There is little comparison necessary to prove that the act shown by "Mystic" is a direct copy of Hymack's. The latter's changes are cleanly made, while that of the copy act were bungling, slower and a poor imitation of the original, though the attempt to follow the original as closely as possible was at all times discernible. *George M. Young.*

NEW ACTS OF THE WEEK

Brindamour.
"Jail Breaker."
30 Mins.; Full Stage.
Fifty-eighth Street.

This is Brindamour's first metropolitan showing, although he has been in this country some time and played about out-of-town extensively. He is a clean cut showman above all else, and seems to work with an ease and confidence which indicates he knows his business to the bottom. His offering differs in routine and material from those that have been made familiar in the local houses. The preliminary announcements are made by his assistant, but following his introduction Brindamour does his own talking. He impresses one favorably upon his first appearance with his graceful stage presence and well modulated voice. The usual committee is invited from the audience, and the escape opens with the undoing of their handcuffs, Brindamour working for this in full sight of the audience, with his hands concealed only by a black cloak hung from his shoulders to half-way between the knees and hips. The trick of putting on and removing a coat with the hands tied follows, and the finish is an escape from an iron cell with wrists and ankles manacled to the bars. On Tuesday night, when the performance was witnessed, much the most interesting feature was the escape from a hand-iron, brought upon the stage by a member of the audience. Brindamour repeated the man's statement that the instrument was 200 years old and had been used in Siberia. He said that he had never seen one of the kind before but attempted the test. After working under the cape for five minutes or so, he told the owner that the broad bands cut his wrists and asked that he remove them. When the latter lifted the cape the "jail breaker" held the open iron in his hands. The exhibition had every indication of being bona fide. Even the house attaches watched it with intense interest, and the audience was worked up to a point of strain. Brindamour was extremely well liked at the Fifty-eighth Street, and should be a success everywhere. He works rapidly and smoothly, and the turn finishes with interest at its highest point. *Rush.*

Nellie Wallace.
Character Songs.
14 Mins.; One.
Colonial.

Miss Wallace goes in for comic effects running to extremes of the grotesque. Her business is to make her audiences laugh at any cost, and to this end she sacrifices all attractiveness of appearance. Tuesday night's audience at the Colonial left the issue of her success in New York very much in doubt. After the last of her three songs there was some applause, and the comedienne took three bows, but Colonial audiences are wont to deal more generously with those whom they have taken to their hearts. Miss Wallace is crudely funny at moments, but her humor is of the rougher and more obvious sort that appeals more surely to the upstairs contingent. *Rush.*

Whit Cunliffe.
Character Songs.
24 Mins.; Two.
New York.

Whit Cunliffe is what one might describe as a "dashing young chap" in the language of his home city, London. His engaging good humor is at once infectious, and a bubbling energy, together with his smiling, blond youthfulness, admirably set off by no end of "smart" clothes, won him the instant good will of his first American audience. Of his first three songs, "Girls, Girls, Girls" and "It's a Different Girl Again" are conventionally English, but he closes with a series of topical verses, sung to the air of "Dixie" and touching upon matters of present public interest, such as the elimination of the motto from the gold coins, the sleepiness of District Attorney Jerome, the slowness of Philadelphia and finally a reference to President Roosevelt's married daughter that is not in the best of taste and has become altogether too common over here of late. This sort of thing, even in the hands of an American, is not strikingly novel and by a foreign visitor widely advertised as an Englishman it approaches presumptuousness. Mr. Cunliffe wears nothing but brown in his natty costumes and an immaculate dress suit of that color in a pronounced shade attracted attention. He was warmly received in the No. 4 place. *Rush.*

Henry and Young.
"The Loneville Jollier" (Comedy).
17 Mins.; Full Stage.
Pastor's.

"The Loneville Jollier" is the name of a mythical newspaper in "Loneville," Nevada. Bessie Scribbler (Dorothy Young) is the editor, that is, that's her regular job, but when occasion demands she is also the town manicurist and does a little real estate business on the side. On the particular morning that we are interested in she receives a telephone message to the effect that one Mr. Smith will be right over to have his nails done. Patsy Lynch (James E. Henry) star, proprietor, manager and everything else in connection with Lynch's Moving Picture show, which is stranded in the town, drops into the "Jollier" office to try to make a touch. Someone told him all newspaper men were easy. He is mistaken by the editor for her manicure patient, and she insists upon giving him a polish. Finally things are straightened out and the editor and the actor discover that they were kids together in Steubenville. While they are finding this out a letter arrives for the young woman with a check for a hundred enclosed, and she immediately becomes the "angel" and puts Lynch's Moving Pictures on the road again, bigger and better than ever. There is a quantity of good material in the offering, and it runs through briskly with no unnecessary or talky moments. Miss Young makes about the best appearing Western girl that has been seen to date. She plays the character in a straight forward manner, without a hint of exaggeration. James E. Henry does very well as the "hick" actor, but the role could be toned down. *Dash.*

Terley.
Impersonator.
9 Mins.; Full Stage.
New York.

Terley has evolved a novel and extremely effective arrangement for the presentation of his impersonations of famous men. At the rise of the curtain the stage is bare of furniture except for a large cabinet in the centre. Red velvet hangings and half lights give an impression of richness and when the curtains of the cabinet are drawn and the figure of Terley is disclosed under a strong light, concealed above and at the sides of the cabinet, the simplicity of the settings has the effect of concentrating attention upon the main figure. Only the head and bare shoulders of Terley are visible, the rest of his body being completely concealed by a trick device of black drapings. A pedestal seems to support the bust statue. During the whole act and until the finish when Terley comes down to the footlights, the figure makes not a motion. A girl assistant, who does the announcing in charmingly broken English, makes up the motionless face and shoulders in full sight of the audience, and as she gently rubs the features with a brush, the expression changes. Julius Caesar was the first. The transition from this to a countryman was a splendid bit of work. Perhaps the best of the series was Pope Leo XIII., although the impersonations of three or four American presidents won thunderous applause, particularly a good bit of mimicry showing President Roosevelt. Placed at the opening of the intermission, the noise of a returning audience worked against the act Monday evening, but the number undoubtedly made good and should become a standard act in this country. In countless small details of presentation it gets away from the familiar routine of impersonators, and the figures upon their own merits stand out as exceptionally good. There is an attractive artistic atmosphere about the whole specialty that recommends it for distinction. *Rush.*

Dorsch and Russel.
The Musical Railroaders (New Version).
15 Mins.; Full Stage (Special Set).
Twenty-third Street.

Dorsch and Russel have given their musical offering a corking new setting and have made a few changes of detail, but the act in the main stands much the same as formerly. They have secured a good looking back drop showing a mountain scene, river flowing through a valley with a railroad bridge spanning. There is some new talk at the opening which is bright and snappy although the comedian talks so low that it is hard to understand him a few rows back. The straight man looks every inch a railroader. The tramp does not go in very heavily for comedy, in fact, the comedy is not allowed to interfere with the music at any time. The music is first rate. There is not too much attempted, and what is offered is handled with judgment. A small train crossing the bridge while the men play some sort of bell arrangement on switch levers gives the act a good finish. Altogether the pair have greatly improved their offering since last seen. Four legitimate curtains rewarded their efforts Tuesday afternoon. *Dash.*

(*Continued on page 15.*)

A BAD BOY AND HIS TEDDY BEARS.

"A Bad Boy and His Teddy Bears" is an extenuating circumstance in Charles E. Blaney's career as a producer of popular priced melodrama. It goes a long way toward making up for the damage he has done in leading the tastes of his own particular public to a gloating delight in bloodshed, firearms and theatrical freaks, if only by the clean amusement it has added to the Christmas delight of New York's youngest generation during its short stay at the Lincoln Square Theatre, where it was produced last week.

It is a "kid" show pure and simple. The grown-up who ventures into the Lincoln Square will imagine that he has intruded upon a kindergarten in full session. There is not a great deal on the stage to interest him, but he will find rare entertainment in the audience. The children enjoy the piece keenly and express their approval with frank enthusiasm. If Mr. Blaney wants any better testimonial for his work, I don't know where he is to look for it.

And indeed, he has done well by the little ones. "A Bad Boy and His Teddy Bears" is, even from a showman's standpoint, a really earnest attempt. A vast deal of care and thought has been put into it, not to mention the amount of money represented by an unusual cast and an elaborate mounting. There are evidences that the company was selected with more care than is usually devoted to this department of the Blaney show mill. It is an extremely good organization, almost without a discordant note.

Seventeen people are programmed as principals, in addition to a chorus of fourteen, a list that compares in number with much more pretentious productions. A simple score has been provided by Ted Coleman. It contains any quantity of the right sore of "jingly" music, although there are times when the numbers are vaguely reminiscent, and the singing is uniformly excellent. The average in this particular is surprisingly high.

William Barrows is the "star" in the part of "the Bad Boy," a role which he handles with nicety. He looks the part to the life and plays with a natural boyish exuberance that is never buffoonery. His performance is a smooth, intelligent bit of work.

William Rhodes, Lew Engel, E. T. Scott and William Platt are the "Teddy Bears," the friends of the "Bad Boy," who really isn't bad at all, and his chief aides in all the mischief. They make up for their pantomimic parts in close resemblance to the "Teddy bear" of commerce, and their awkward tumblings about the stage kept the youngsters in a fever of wild amusement. One of the quartet, presumably Scott, does some quiet pantomime that compares with the little specialty so excellently worked up by George Ali, and probably if the young members of the audience were questioned, it would be he who would be accorded the stellar honors of the piece.

Harry Pilcer, formerly of Ned Wayburn's "The Big Show" in vaudeville, has the second juvenile role, the chief requirements of which seem to be the faculty of getting out of and into quick costume changes. This matter of clothes appears to have become an obsession of Pilcer's. He has at least a dozen changes in the three acts. Every time he appears he has on a different suit. He is a nice looking youngster and his costumes are in the pink of fashion. The program gives him credit for staging the dances, all of which are neat, though simple. In the last act he has trained six girls to a close copy of the clog steps introduced in the Wayburn act.

Richard Burton has a good idea of the "terrible grown-up" with a ponderous bass voice and all sorts of frowning severity, and George C. Clennett makes a rather pale father of the "Bad Boy" with an uncertain German dialect. There is little of the "gagging" of the vaudeville German about him, however, and much was to be forgiven him for that. A male quartet was also in the masculine contingent, but they were not permitted to sing except for a few minutes in the final act. It was good judgment that kept them in the background. A farcical policeman (Johnny Inglis) contributed frequent laughs by his "sissy" manners beside an extremely good dance.

Alice Cook was a winsome soubrette, the sweetheart of the "Bad Boy" and his aid and comfort in times of stress. She is a sprightly, energetic young person, and good to look upon. Eileen Sheridan, the innkeeper's daughter, has a pretty, soft voice. This was her chief recommendation. She and William Naughton in a straight part, had the pick of the musical numbers. They are both sadly lacking in grace of stage deportment, but their really agreeable singing made up for this.

There is a miniature plot running through the piece. The innkeeper's daughter and the impecunious Clayton love each other, but Percy Harrington, the son of a fabulously wealthy railroad president, would have her for his wife by fair means or foul. The "Bad Boy" looks with favor upon the suit of Clayton, and while the millionaire and his son try to force the girl to marry unwillingly into the Harrington millions, the "Bad Boy" with an infinity of resource and the aid of the "Teddy bears" outwits the conspirators at every turn, until by strategy the right pair win out in the race to the altar and all is happiness.

The obvious opportunity is furnished here for the introduction of violence, and it was a pity that Mr. Blaney could not forego his life-long addiction to firearms. At the finish of the first two acts the "Teddy Bears" and the "Bad Boy" hold back the villain at the point of revolvers, a crude expedient and Mr. Blaney's only fall from grace.

The second act, much the most novel as to setting and fairy story prettiness, shows the home of the "Teddy Bears" in the mountain. Here the "Bad Boy" and the persecuted lovers are hidden from the pursuing millionaire for forty minutes while the young eyes in the audience grew round with interest and young sides nearly burst themselves in laughter at the nonsense of the ridiculous bears at home.

Appropriate lyrics were written by Frank Dupree. They jingle along with the music and are simply written, although some of the humor of the verses is a bit grown up. *Rush.*

At their last meeting the proposition to build a new club house was brought up and favorably considered by the Friars. A number of wealthy members expressed a willingness to finance the improvement, and it is declared that the new order will be housed in its own home within a short time.

PLAYING THE PONIES.

In putting on "Playing the Ponies," the management has without doubt conscientiously endeavored to bring the show up to the New York standard. There has been no sparing of expense in the matter of principals, costume and scenery. A lively, well-dressed chorus of twenty-four girls, above the average in the beauty department, would seem almost enough in itself to ensure success, if this asset were properly employed.

The main trouble seems to be in the handling of the girls. In the first place there are not enough numbers introduced for a show of this kind. Among those that are introduced several employ new effects. There are good ideas a-plenty in the production, but they are not logically carried out.

The piece, by Aaron Hoffman, is a sort of a George Cohan Musical Melodrama. The story of course is of light texture, but it is cleverly treated through two rather long acts. There is the usual bad man—it would, of course, be impossible to have a melodrama without a bad man. There's likewise the good old colonel who owns a string of horses and has a beautiful daughter. Let's see; there must be something else that goes with a melo. O, yes, a mortgage. The colonel mortgages his string of horses and in some way or other gets into the hands of the bad man. In other words the villain has it on him. Being a conventional sort of a villain he naturally wishes to marry the beautiful daughter. This can never be, for has she not already given her heart to her father's discarded trainer?

Finally, after much manoeuvering upon the part of the trainer and his pal, a jockey, who is in love with the bad man's daughter, the villain is overcome and sent to the home for old and decrepit villains and all live happy ever after.

Yorke and Adams are very much in the show. They don't have anything to do with the plot particularly. They are a couple of Hebrews of the familiar stage type who are in search of a son. They don't know which one is the father of the boy, as both had sons who were mixed up when they were a day old. One died, and they never knew which one it was that was living. At any rate the jockey turns out to be the sought for offspring.

The author graciously omitted the straight tenor lover who just has to sing every time he throws his lamps on his lady love. Yorke and Adams make a very good team of Hebrews, scoring laughs easily and quietly. There are several bits of familiar comedy business introduced, but it is handled differently and gets by nicely. The old-time dining scene is well worked up and offers plenty of opportunity for good legitimate comedy. It is carried out too long, however. The pair sang several new parodies which made distinct hits with the house, but neither of the comedians has any kind of a voice and it is doubtful whether they could get away with the parody thing in vaudeville. While the dressing of the pair is funny, the facial makeup is far from good. They are bewhiskered beyond necessity and neither is pleasant nor wholesome to look at.

Georgie Mack has probably the most prominent figure next to the principals. He did very well as the jockey, looking every inch the popular jockey with a swelled head. A couple of very nifty suits may be also credited to Georgie.

Chas. H. Prince played the bad man as though he enjoyed the job. He did a bit of legitimate acting in a masquerade makeup that won a round of aplpause.

Harry Lester was the down and out trainer and earned some distinction through the rendition of a Cohanesque song, "I'd Rather Be the Lobster Than the Wise Guy After All." Harry Lester, usually a good dresser on the stage, is letting George Mack make him take a second place. Even a down and out racing man can be there with the clothes.

Joseph Clark as Colonel Honey had little to do and did it very badly. Jack Clinton was the detective, romping on and off the stage about every other minute. He never got wise to anything, but nobody paid any attention to him anyway, so it must have been all right.

There were only three women principals, but they made up in ability what they lacked in numbers. Josephine Davis was an altogether too nice a little daughter for the bad man, but she took after her mother so that let her out all right. Miss Davis is a sweet looking girl with a voice that is far ahead of what is usually heard in musical comedy. She wore several dainty costumes and led three numbers., The prettiest was "Wind Yourself Around Me, Dearie"; kind of a mussy title but a very pretty song. Miss Davis' only shortcoming seemed to be in the dancing, a defect that was noticeable throughout the entire company.

Adele Rafter was a very statuesque adventuress. She sang several songs in a rather pleasing manner and looked well all the time. Her entrance in an all-black costume was the signal for the women folks to get their heads together. Her first song, "Moon Beams," was quite the prettiest thing during the evening.

Maude Campbell was the other principal woman. She did very nicely in a small way, looked well and put plenty of life into her songs. Her voice is small and not very tuneful.

Theodore Morse wrote the music for the piece and the only kick that you can make is that he didn't write enough. There are several very tuneful airs.

Frank Smithson staged and produced and managed to think out several new ideas but rather fell a bit in carrying them out. The opening of the second act shows the helter skelter at Luna Park. The pony ballet, about the poorest one that has been seen, makes its entrance down into view. It is very good, but it only lasts three seconds, and as the rest of the chorus is grouped about the stage half the house couldn't see where the "ponies" were coming from. Further use of the skelter might result in adding some much needed merriment. The horse race at the end of the first act should also be rearranged. After working up the race to a good pitch of excitement the whole is spoiled by breaking off into a song. Several other things on the same order could be remade to a good advantage.

Taking all in all "Playing the Ponies" makes the Circle a good place to spend an evening. *Dash.*

Cohan & Harris dined Victor Moore and the entire "Talk of New York" company at the Cafe Ambassadeurs Wednesday night. Covers were laid for 150, and Mr. and Mrs. Jerry Cohan occupied the seats of honor in the big banquet hall. The guests assembled at midnight.

THE ROLLICKERS.

Burlesque managers of both wheels will profit by a visit to the Dewey this week. The Rollickers is the attraction. It is a new show in the Western Wheel and the property of Mortimer M. Thiese. Burlesque has need of such.

The two act piece "B. Dunne Goode & Company" is a burlesque show without pretence to any higher classification, but it stands as a shining example of what can be done in this field of theatricals by one who brings originality and wide-awake ideas to the task of burlesque production. The show is a combination of the best things in "Bankers and Brokers" and "The Maid and the Millionaire," judiciously picked.

No better organized company of entertainers has been seen on the burlesque stage in many moons. None of the principals stands out with particular brilliancy from his fellows and no one person is forced to the fore at the expense of the general effect, but all hands work together with vim and enthusiasm to keep a consistent entertainment running swift ly and smoothly with an extremely high average of interest from curtain to curtain. Better team work has never been done in burlesque. The result is that there is scarcely a dead minute in the two and one-half hours.

The piece is decidedly well written. There is a plot, a light skeleton of play structure that holds the action together but does not obtrude itself by excessive dialogue or explanation. It works itself out in real action and not talk.

The whole show has lately been revised. In this process Mr. Thiese has injected a good deal of the material in use last summer with "The Maid and the Millionaire," which held forth a-top the Madison Square Garden Roof. It fits into the burlesque splendidly.

Ed. F. Morton, the coon shouter par excellence, has the principal straight role. Strange as it may seem, his inimitable specialty was not introduced until the middle of the second act. So full was the rest of the piece of good things, that there was no need to bolster up the early part with it. He makes an extremely pleasing straight man, playing simply and directly and with a smoothness that is without pose or affectation. His coon songs won him encores to the limit of his material, and several of his other numbers are almost as well received.

Violet Pearl stands out as a distinct figure among burlesque soubrettes of the season. She displays a nervous energy in her songs and dances that rival in restlessness Eva Tanguay's electric gyrations. She has odd attractive ideas for stage dressing, bordering on the bizarre, which command instant notice, and above all else, is endowed with an unusual degree of personal beauty. She handles her dialogue gracefully enough and the only particular in which she falls short is her singing. There is a harsh, strained quality in her voice that proper training could probably correct. She should see to this detail without delay, it is all that stands between her and swift advancement.

Kathryn Pearl is leading woman, a statuesque and graceful young person, and an exceedingly handsome woman with an exceptional pleasing stage presence and manner. Grace Patton completed a trio of woman principals that could alone have been depended upon to carry a burlesque production provided far less richly with capable support. She had not a great deal of important work to do, but she fulfilled satisfactorily the requirements of appearance and dressed nicely.

Joseph H. Watson and Will H. Cohen labor together in holding up the comedy department. Both are in Hebrew comedy make-up and their points are made to tell with certainty without once descending to stale jokes or horseplay. They have been provided with unlimited sure fire dialogue and bits of really funny business and every minute of their presence on the stage could be counted in spontaneous laughter from the audience.

With the two Misses Pearl they were concerned in one of the musical hits of the show, "What Would You Do?" in the second act. The pair held the stage alone for a little too long at one time just before this point, but for the rest restrained themselves admirably both as to time and method in spite of what might have been an excusable temptation to make the most of an obvious good thing. A series of parodies in their hands practically held the show up near the end.

Alfred Hall contributed an excellent clog dance and made himself liked throughout the piece by his flittings back and forth at opportune moments and the utterance of a catch line, which never failed to get a laugh.

Eddie Barto's talents were somewhat hidden by the company he was in. He drew a role that offered him little opportunity, but he handled his small part skillfully and with intelligence, contributing not a little to the speed of the action. Grover Shepp in a part that would ordinarily be handed to the understander of an acrobatic act selected for the olio's sake, did very well indeed.

Fourteen girls make up the chorus, divided according to the Thiese pattern into "ponies" and show girls. A number of novel chorus arrangements are shown, all of them interesting and several striking. The "ponies" have been trained to handle a first rate routine of wooden shoe dances with good style and are kept to the top notch of ginger in all their work. Five changes are shown in each act—the equipment of chorus costuming being exceptional for its good taste and pretty color effects.

There is no olio in the usual sense of a series of specialties introduced between pieces, but four semi-vaudeville turns are given during the action of the second piece. Ed. Morton sang "A Friend of the Family" and "Gratitude," both of which he used with the Thiese summer show. The specialty was extremely well received. The Rollickers' Quartette did most of its work in strengthening the ensemble numbers, but sang one song at the opening of the second act. They sing well enough, but do not stand out particularly. Watson and Cohen's parodies made another incidental act. Only one of the collection is familiar, the others being fresh. Sadie Lamar, who probably came from the chorus, offered a solo toe dance which lasted only a minute or two but was well done.

The show is absolutely clean. There is not a suggestive line in the whole performance, and its entertainment is offered along legitimate lines. *Rush.*

PASTOR'S.

It is a question whether Tony Pastor has had a better bill at his house this winter than the one he is offering this week. Every act on the program uses dancing to a greater or less extent. It would hardly seem from this that the bill could frame up well, but the dancing is, with apologies to the pickle man, of fifty-seven different kinds and for the most part is so good that it becomes enjoyable rather than tiresome.

Hallen and Hayes, the special attraction, must be awarded the palm in the dancing department. Both men are dancers of more than ordinary ability. They get down to business from the jump and keep things going without a stop to the finish. The comedian is funny outside of his excellent eccentric dancing, while the straight man feeds nicely and contributes one of the best wooden shoe dances that comes to mind.

It's happened, of course. It had to happen. When you have seen two children performing for several years you sort of hate to think of their growing up. Well, the Pucks have grown up; they may not have wanted to, but they've done it just the same. But the very strange part is that they are using much of the same material they did as "Child Wonders" and are giving a 50 per cent. better performance with it. The boy—I suppose we should say man now—is singing Harry Lauder's song, "She's My Daisy," and giving the monologue that goes with it. He handles both extremely well. He is also doing some entertaining piano playing. Little Miss Puck is one of vaudeville's prettiest and daintiest soubrettes. She wore two stunning costumes, carrying them with a most becoming air of grace. The tough dance has been cut and the act stands better without it.

Jack and Marie Rossley also offered a bit of Harry Lauder's repertoire. They use Scotch stuff entirely, the man doing only fairly well with the songs, but getting away better with the dancing.

Al. Carleton started them laughing before he opened his mouth, and when he began to talk he just kept them at it. Mr. Carleton is funny, but there is a quantity of his material that he has been using for a long, long time. A little new stuff would freshen things up a bit.

Bertina and Brockway scored in an early position, mostly through the contortions of Miss Bertina. She is rather a heavily built woman for this kind of work, but does very well with it. She is a bit posey at times, taking too long to get down to the real contortions.

Smirl and Kessner showed their first-rate dancing and acrobatic act to an appreciative house. Harry Smirl is one of the best of tumblers in his particular line and Rose Kessner is a lively person who manages to keep things on the run. The trick dog, a cute little poodle, came in for its share of applause.

Adams and Gordon sang, talked and danced. The two features first mentioned were superfluous.

Fagan and Merrian also did much better in the dancing line. They uncovered a waltz clog that was first rate.

Zarrell Brothers closed the program with some excellent hand to hand work.

James T. Kelly and Lillian M. Massey, Henry and Young and Keene and Adams are under New Acts. *Dash.*

TWENTY-THIRD STREET.

There is a good average vaudeville bill at the Twenty-third Street house this, its closing week. One or two unavoidable waits are occasioned by a lack of acts in "one," but the orchestra fills in these gaps acceptably and the bill runs with the accustomed smoothness and speed.

It doesn't make any difference how many times you see W. C. Fields, the juggler, he will always have a little something to show that was not there the last time. He is working several new bits this week that are both amusing and catchy. When it comes to handling three and four balls Mr. Fields has a little something on most all of them. The easy way with which he works and the quiet comedy method he employs are most effective.

Walter C. Kelly, the other single entertainer on the bill was down next to closing and "the Judge" had them all his own way. His southern darkey dialect is immense and that trial of the "Dago," Irishman and the darkey will hand you a laugh every time you hear it, if your sense of humor is normal. Mr. Kelly always keeps his stuff up to date and it is rich in irresistible humor.

Urbani and Son scored strongly in the early portion of the programme. The run through the regular routine of head and hand balancing, showing a few new ones in the latter department. The boy's work is especially noticeable. He is a pleasing looking little chap and works with an ease and grace that makes him a big favorite with the feminine portion of the audience. Some of his work on one hand is the best that has been shown. It might be advisable to cut the two tricks where the boy is used as understander. It is always good for applause, very likely and the boy may suffer no ill effects from the tricks, but it looks rather brutal from the front of the house.

Felix and Caire call their offering "Just Kids," a title used for some time by Rawson and Clare. The pair are clever undoubtedly, but their success is due in a good measure to the diminutiveness of the boy and the good looks of the girl. At any rate whatever degree of success they do obtain is entirely due to their own efforts. Whoever framed up their specialty handing them a big handicap. Imitations that are nearer burlesques than anything else form the basis of the offering. The only imitation that is real is the George Cohan of the boy, and it is safe to say that Young Felix does a better imitation of the much imitated Cohan than many of his elders. There are many little details that have been overlooked and the costumes throughout should be replaced. A good dancing master and producer could do a world of good for the two youngsters.

Harry Corson Clarke and Company are still suffering through the use of a poor vehicle. Mr. Clarke and Miss Owen are both players of ability and with the proper material their efforts would meet with a ready response.

Macarte's Monkeys gave the show a first rate finish. Tim was to have put on a new act, but owing to the arrangement of the bill this was not possible, and "The Pullman Porter Maids" was shown instead. *Dash.*

NEW YORK.

The inability of W. S. Harvey to reach New York in time for the Monday night performance from Chicago, where he played Sunday, completing a week's engagement in Kansas City, made the show one number short on that day, but even without a substitute it ran the conventional length, thanks to an unusually long (and interesting) moving picture.

Vesta Victoria was the headline attraction on a return engagement. Since her last appearance here she has taken unto herself a new song called "He Blamed My Dreamy Eyes," a catchy melody with plenty of neat quiet comedy in the lyrics. It gets away from the rougher character songs with which Miss Victoria was identified upon her last year's tour over here, and displays her in a graceful and altogether agreeable light. Monday night she "tried out" a new number for the first time. It is called "Mary, Queen of Scots." It gives her opportunity for about the same grade of clowning as her old song "And I Don't Know Where I Live." The roughness incidental to its first trial Monday night may have affected it. At any rate it left behind the impression that Miss Victoria is much more effective in her prettier, swinging melodies and neater costumes. In the next to last position Monday night she held the stage thirty-five minutes and took her 'steenth bow after the Dankmar-Schiller Troupe had attempted vainly to start their turn.

Burton and Brookes were moved from the beginning of the second half to the opening position. This proved an almost murderous spot for a comedy sketch. The early talk naturally fell on barren ground, but the song at the finish called "Smoke, Smoke, Smoke," was well received and won the pair fair applause.

John Birch was second. He is working the travesty with the hats splendidly, building up his laughing climaxes with certain skill. There is a running fire of sure fire farcical incidents and the novelty of the idea holds attention. Finley and Burke, who followed, likewise sought laughs with travesty. There was not a great deal of it, however, and their funniments caught on. Lottie Burke makes a stunning appearance in a pink dress of varied shades in striking combination and her first appearance was the signal for a gasp of admiration from the masculine part of the audience. They have a quantity of first rate pantomimic comedy for their close.

Jewell's Manikins hold over for the second week with a few changes. The number bears repetition and its finish makes it particularly seasonable.

In spite of an unfortunate start—they were compelled to leave the stage after their opening parade by the audience's demand for Miss Victoria—Dankmar-Schillers worked the acrobatic turn up to a splendid climax. The girls, who handle the large proportion of the acrobatic work, are a good-looking, well-developed trio. Notwithstanding their sex and youth—the oldest is little over twenty—they have a truly European polish of style. The hand-to-hand and hand-to-head feats were exceedingly well conceived and executed and the number was a large applause getter.

Terley, impersonator, and Whit Cunliffe, who make their American debut, are under New Acts. *Rush.*

COLONIAL.

It was an indulgent and thoroughly appreciative audience that watched the show New Year's eve, but by no means a demonstrative one. The show went well, but no one on the bill received anything like an ovation except perhaps Clifton Crawford, thanks to the fire he put into the Kipling recitation, "Gunga Din" at the finish. The quietness of Tuesday night's audience may perhaps be explained by the occasion. They were a particularly well dressed and prosperous looking lot—the sort that looked as though they might have tables reserved in the Broadway cafes, and perhaps their minds were on the festivities of the later evening and the show was regarded as a preliminary to the real occasion.

Louis Mann was the headliner with his comedy sketch, an excerpt from "All on Account of Eliza." It was easily the laughing hit of the whole entertainment. Mr. Mann gets his effects quietly and without any straining, and brings a deal of originality and detailed realism to his interpretation of the farcical German. There is nothing of the familiar uncouthness in his comedy creation, and the fidelity of his dialect and interpretation to the German of real life leads one to hope for good things from him in his promised invasion of the field of legitimate character acting. He is singularly fortunate in his support. Muriel McArthur, who makes an altogether charming, simple figure, does exceedingly well with the role of "Eliza," the persecuted school teacher. She plays with ease and is without pose or pretense. Beside, she is a particularly beautiful young person with a wealth of bronze hair and regular features. William F. Carroll gives a capable performance as the village sport and Mrs. Catherine Carroll and Louise Sydmoth realized the popular idea of village shrews to a nicety.

Horace Goldin, in his second week, contributed a fast twenty minutes or so of his own inimitable magic. His system of working in absolute silence is recommended to the attention of the great majority of illusionists. Goldin gives himself no time to talk, and he has developed his specialty to so high a degree of skill that the usual patter is unnecessary as a means of concealing the mechanism of his wonders by distracting the audience's attention from faulty technique. There is intelligent showmanship in every detail of the number, and not the least manifestation of his cleverness as a producer is his selection of an extremely comely girl, Jeanne Fransoli, as assistant. The act fared exceedingly well at the hands of the holiday audience, which may be accounted a severe test, the house being representative of the highest degree of sophistication.

The Permane Brothers opened and won a fair volume of exit applause by reason of their clever pantomime. Dill and Ward followed. The latter pair make up a neat team of singers and dancers and—this is likewise recommended to specialists in their class—confine themselves to singing and dancing and offer no talk. The woman has two pretty costume changes and looks well at all times.

Felix and Barry, "The Boy Next Door," and Friend and Downing, a large laughing success, opening the intermission, were the others. Nellie Wallace (New Acts) had fourth place. *Rush.*

HAMMERSTEIN'S.

Taking a flash at the names displayed on the sheet in front of Hammerstein's this week, the bill gave promise of entertainment far above the average. Just why it doesn't come up to the promised expectations is hard to tell, it may have been that on Tuesday evening the holiday crowd was thinking of other things than vaudeville, but the facts remain that it is seldom that any bill is received with such noticeable indifference as that displayed by the audience on New Year's eve.

The whole trouble can hardly be laid at the door of the audience, however, a bright snappy comedy act in the early portion of the bill would have worked wonders. The bill dragged slowly along until Byron and Langdon, the second act after intermission, jumped in and gave the proceedings a much needed boost.

Byron and Langdon have played the house a number of times in the last year. That the audience was familiar with the offering was plainly shown in Mr. Byron's song, "I Lost Another Chance to Be a Hero," for they caught on the first verse and had plenty of fun with the comedian, making him sing all the verses he knew. The tramp "sissy" characterization of Mr. Byron's is screamingly funny without being offensive in any way. Miss Langdon in that becoming bright red gown supplied the brightness and life that the house had so patiently waited for.

Ethel Levey, following "The Dude Detective," caught the house in a good humor and held 'em easily. Every one straightened up with an air of "Well, it was worth waiting for," when the comedienne appeared in a wondrous fluffy, flimsy frock and a hat that was a marvel. Miss Levey has sought variety in her selections of songs. She is using an Irish song, a rather odd Hebrew and a coon number. The Hebrew number has a tuneful melody but seems a bit out of Miss Levey's line. Miss Levey's voice shows marked improvement and when it comes to dancing she is in a class by herself.

Cressy and Dayne closed the intermission with "Town Hall To-night." The playlet has been shown about New York so much that each line is anticipated and not even the ridiculous "Flatiron Building" drop caught more than a passing buzz.

The Basque Quartette sang three songs and everyone was satisfied. It was hardly an audience that had the endurance to stand for grand opera, but most of them stuck it out.

Joe Welch carried his talk through to indifferent success. Mr. Welch is in need of some new material. He did not use the parodies Tuesday night.

Kartelli has a swiftly moving wire act of just about the proper duration. The artist wastes no time with unnecessary "stalling" or bowing, but gets down to business and sticks to it. Several striking feats are shown and considering that it was an unusually undemonstrative audience did remarkably well.

Charles Sweet did fairly in an early position. He has a quantity of ancient talk that should be brightened. A cleaner and fresher tramp make-up would also not be amiss.

Shields and Rogers made a first class opening number with their lariat throwing. The Bedouin Arabs closed. *Dash.*

ORPHEUM.

There is a decided foreign atmosphere permeating the bill at the Orpheum this week, five of the nine acts being imported. One of the five is Hymack, the English "Chameleon Comedian" (New Acts), who made his American debut this week. Mayme Gehrue and Company presented "June," a sketch.

The bill offers first class entertainment, and met with the warmest approval of an audience which packed the Orpheum to capacity. Laddie Cliff, the English youth who fixed himself firmly in American vaudeville at the Colonial last week, pleased just as well across the bridge. Cliff seems to have mastered much more of the American style of delivering a coon song than is usually the case with foreign artists and with a personality that reaches his audience instantly, he scored deservedly on his closing number. Cliff should prove a big hit on this side.

Karno's comedians found ready recognition with the pantomime "A Night in an English Music Hall," the familiar routine being retained. Billy Reeves is working exceedingly well, and the appreciation was unmistakable. The Dollar Troupe put a good finish to the bill with their showy acrobatic work, the twisting somersaults and tricks from the springboard being cleverly executed.

The "Six English Rockers" have made several changes in the act since last reviewed by the writer, but there appear several points which might stand further improvement. This is most noticeable at the very opening and later where the girls make their appearance feet first through the dresses. There is not enough made out of this latter "bit." Nellie Florede employs her excellent vocal ability with good results, singing a song different from the one announced for her on the program. It is better than the one used formerly, but she could help it by making the points more emphatic and making a talking song out of the chorus. The revolving chair finish took the act off nicely, although without winning the appreciation the act seems to deserve.

Rice and Prevost proved one of the sure fire hits of the bill. Rice worked under a handicap, suffering from a badly sprained arm. He has fattened the principal portion of his pantomime work, and no artist in his line is within calling distance of his skill, while the clean cut floor tumbling of Prevost and the team work with the table was right up to its usual high standard.

The Elite Musical Four opened the show with practically the same instrumental program as when last reviewed. These musicians have a neat looking act, and it only needs care taken with the selections to improve the music. The songs of olden days rendered by Spencer Kelly and Frederic Rose reached the right spot with the Orpheum patrons and the pair were recalled to finish out a rather pleasing repertoire.

An act in "one" not announced, furnished by the stage sweeper with orchestra accompaniment completed an excellent bill to usher in a new year.

George M. Young.

Al. Gallagher and Jules Ruby have been placed in charge of the booking department of the Charles K. Harris Music Publishing Company. They will book singers and small acts under the Harris license.

NEW ACTS OF THE WEEK.

(*Continued from page* 11.)

James T. Kelly and Lillian M. Massey.
"Two Kings and a Queen" (Comedy).
21 Mins.; Open in One; Close Full Stage.
Pastor's.

Edgar Selden is responsible for "Two Kings and a Queen." The author has provided the players with an offering along broad farcical lines that is well suited to their capabilities. The opening is a bit out of the ordinary. There are three minutes of sidewalk conversation in one between James T. Kelly and Sheridan Holmes, the latter being a third member. Both are Irish comedians of the old-time sort and do nicely with the character. The plot is not distinctly new, but is entertaining and well handled. The two Irishmen are courting the same widow, and both have an appointment for the same evening. Napoleon McGinnis (Sheridan Holmes) arrives first and in the middle of his love making, Washington McSweeney (James T. Kelly) comes upon the scene. McGinnis is hustled into a side room by the widow. McSweeney's attempts at love making and the untimely interruptions of the other Irishman supply the fun. The comedy is a trifle rough at times, but it comes in a good-natured, easy manner and is never forced. Lillian Massey as the Widow Reilly looked and played the part to a nicety. The house enjoyed the playlet immensely Monday night. *Dash.*

Robert Henry Hodge and Company (4).
"Troubles of Bill Blithers, Bachelor" (Comedy).
22 Mins.; Full Stage (Interior).
Fifty-eighth Street.

The sketch belongs in the make-'em-laugh-at-any-cost class. Of really intelligent integral humor it has almost none, but Mr. Hodge, by the excellence of his own work, manages to put some resemblance to entertaining farce in it, and pulls it through. The Fifty-eighth Street audience laughed uproariously with scarcely a let up after the preliminary five minutes of explanation. Mr. Hodge has an odd conception of the farcical old man part, and gets over several entertaining bits, but the vehicle is far from worthy of his best efforts. The incident of the bachelor sewing a button in the back of his shirt could be made more of and a few other points occur that could be developed. His support could be improved in appearance, the three women—Blanche Craig, Elinor Sidney and May Stuart being badly made up and not very attractively costumed. The sketch will go in houses where the audiences are not particular as to the quality of their comedy so long as it makes them laugh. A fifth character is introduced in the person of a servant. He is probably a member of the back stage force of the Fifty-eighth Street Theatre. *Rush.*

Keene and Adams.
"Pierrot's Carnival."
17 Mins.; Full Stage.
Pastor's.

The pair are evidently an English importation. They have that peculiar style of speech that has been the means of making many an act popular over here. The title, "Pierrot's Carnival," means nothing. The pair simply wear the Pierrot costume. They could just as well appear in any other. In fact, another costume would probably be advisable. At least one change should be shown. After a very light opening the team get down to some of the neatest conversational singing stuff that has been heard. Neither have particularly good voices, but handle them exceptionally well. Both are young and good looking. Indeed, they look enough alike to be brother and sister. The single numbers of both should be dropped. Their work together is too good by far to allow of either taking a chance singly. A neat soft shoe dance and a song about "Bobby and His Banjo" used for an encore were the best liked numbers. The act was on early at Pastor's this week, and was very well liked in that position. It is really deserving of a much better spot. *Dash.*

CLEVELAND HIPPODROME HAS BRILLIANT OPENING.

(*Continued from page* 3.)

Walker," caused a buzz of amazement, and Powers' elephants, the feature, made a big circus act for the stage.

Max Faetkenhauer, the promoter and father of Cleveland's Hippodrome, was a musician at Keith's theatre three years ago. He is receiving unstinted credit for his enterprise and perseverance in having brought the mammoth structure successfully into being.

The capacity attendance Monday affected all other theatres in town. All will feel it for a couple of weeks, until the novelty has worn off.

H. A. Daniels, manager of Keith's, which will be the house to first feel the incoming of the Hippodrome, said he did not think it would make much difference after a short while. "There are any number of theatre-goers here who have now one extra evening of entertainment added to their usual rounds, remarked Mr. Daniels.

The admission at the Hippodrome is up to $1 in the boxes, with a 50-cent scale at matinees.

William Morris, the booking agent, attended the premier. Geo. M. Leventritt, the New York theatrical lawyer, accompanied Mr. Morris.

The Hippodrome is practically sold out for a week ahead.

RAISED THE ANTE.

A year ago the United Booking officials had some negotiations with Henry Corn, owner of the building on the northeast corner of Sixth avenue and Forty-second street, facing Bryant Park, with a view to leasing an entire floor of the then brand new edifice. Mr. Corn asked a rental of $17,000 and the United folks went so far as to offer $16,000, which was declined.

The floor in question has been practically unoccupied ever since, and the vaudeville business men thought the real estate man might be more amenable at this time. To their consternation, when they lately reopened negotiations, they were informed that the rental was now $21,000 a year, in order to make up for the amount lost in rentals during the past year.

Leila Dell Lennon, who won a prize offered by a New York newspaper to the prettiest "Fluffy Ruffles" girl, will seek to enter vaudeville under the chaperonage of Phil. Mindil.

VARIETY ARTISTS' ROUTES FOR WEEK JAN. 6

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JAN. 5 to JAN. 13, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. When an address follows the name the act is "laying off" for the week and may be written or telegraphed to accordingly. All addresses are furnished VARIETY by artists and may be relied upon as accurate. Addresses care managers or agents will not be printed.)

"B. R." in the list indicates the route of the burlesque company named, with which the artist or act is with and may be found under "BURLESQUE ROUTES."

A

Abel, Geo. & Co., Maryland, Baltimore.
Abbott-Andrew Co., 207 W. 38, N. Y.
Adair Art, Galety, Springfield, Ill.
Adamini-Taylor, Keeney's, Brooklyn.
Adams, E. Kirke, & Co., P. O. Box 21, Guyandotte, W. Va.
Adams Bros., Imperials, B. R.
Adams & Drew, 281 W. 43, N. Y.
Adams & Kirk, Lady Birds, B. R.
Addison & Livingston, Palmetto Beach, Tampa.
Adler, Harry, Park, Alameda, Cal., indef.
Adler, Flo, Orpheum, Des Moines.
Ahearn, Chas. & Vesta, Garden, Buffalo.
Ahearn, Charles, Golden Crook, B. R.
Ahern & Baxter, Bachelor Club.
Aherns, The, 290 Colorado, Chicago.
Albani, 1416 Broadway, New York.
Albene & La Brant, Lyric, Harrisburg, Pa.
Aldo & Vannerson, 331 Roebling, Brooklyn.
All & Pelser, High Jinks, B. R.
Alpine Troupe, Majestic, Mobile.
Allen, Eva, Ideals, B. R.
Allen, Josie, 306 W. 112, N. Y.
Allen & Kenna, Crystal, Anderson, Ind.
Allen, Searl & Violet, Poli's, Hartford.
Allister, Harry, 11 Rue Geoffrey Marie, Paris.
Alrona Zoeller Trio, Orpheum, Canton, O.
Alvarettas, Three, Trocadero, B. R.
Alvora, Golden Crook, B. R.
American Dancers, Six, Proctor's, Troy.
American Newsboys' Trio, Wisconsin Hotel, Marinette, Wis.
Americus Comedy Four, Keith's, Providence.
Ampere, Electrical, Miss N. Y., Jr., B. R.
Anderson, Carl, Bowery Burlesquers, B. R.
Apollo Orch., Century Club, Elkhart, Ind.
Apollos, The, 65 8th Ave., N. Y.
Anderson, Richard, Orpheum, Omaha.
Archer, LaDella & Davey, Jolly Girls, B. R.
Ardo & Eddo, 317 Hoyt Ave., Astoria, L. I.
Arlington Four, Orpheum, San Francisco.
Arizonas, The, 148 W. 68, N. Y.
Arminta & Burke, 519 Ringgold, Cincinnati.
Arnold, Lucia, Boston Belles, B. R.
Arnot & Gunn, 215 6th Ave., N. Y.
Astrellas, The, G. O. H., Pittsburg.
Ashton & Earle, Majestic, Wooster, O.
Atkinson, Geo., Star, Homestead, Pa.
Auberts, Les, 14 Frobel Str. Hl., Hamburg, Ger.
Auburns, Three, Orpheum, Springfield, O.
Auers, The, Lyric, Tulsa, Okla.
Austin, Claude, Alvin, Mansfield, O.
Austins, Great, Rockville, Conn.
Austins, Tossing, Palace, Gloucester, Eng.
Avery & Pearl, 653 Wash. Boul., Chicago.

B

Baader La Velle Troupe, 383 Christiana, Chicago.
Baggessens, The, Orpheum, Denver.
Baker, Nat C., 32 Division, N. Y.
Balno & Shaw, Hippodrome, N. Y., indef.
Banks, Chas., Boston Belles, B. R.
Barton, Joe, Bohemians, B. R.
Barrett, Grace, Pat White's Galety Girls, B. R.
Barrett & Belle, Century Girls, B. R.
Barrett, Charles, High Jinks, B. R.
Barry, Katie, 541 W. 158, N. Y.
Barry, Mr. & Mrs. Jimmie, Columbia, Cincinnati.
Barry & Wolford, Chase's, Washington.
Barto, Eddie, Rollickers, B. R.
Bartlett, Al, Hunt's Hotel, Chicago.
Bates & Neville, 46 Gregory, New Haven.
Beard, Billy, 1401 Drayton, Savannah.
Beatties, Juggling, 137 Park, Paterson.
Beauvals, Arthur, & Co., Galety, Galesburg, Ill.
Bedell Bros., O. H., Batavia, N. Y.
Bedini, Donat, & Dogs, 229 W. 38, N. Y.
Beecher & Maye, Palace, Charlerol, Pa.
Belford Bros., 223 First, Jersey City.
Belford, Allan G., Washington, N. J.
Belmont, Harriette, Jolly Girls, B. R.
Bellclaire Bros., Haymarket, Chicago.
Bell Boy Trio, Woonsocket, R. I.
Bell, Frank, 1553 Broadway, N. Y.
Bell, Norma, Trans-Atlantics, B. R.
Belmont & Brennan, Imperials, B. R.
Bennett, Laura, 14 Linden, Jersey City.
Bensons, Musical, Genl. Del., Chicago.
Bentley, Harry, Imperials, B. R.
Benton, Maggie, 136 Taylor, Springfield, O.
Berkes, The, 409 W. 30, N. Y.
Bernard, Cassie, Rose Sydell, B. R.
Bernier & Stella, 22 Howard, Providence.
Berzac's Circus, Orpheum, St. Paul.
Berry & Berry, Haymarket, Chicago.
Beyer & Bro., Orpheum, Allentown.
Big Four, High School Girls, B. R.
Big City Quartet, Cropsy & Bay 25, Bensonhurst.
Bijou Comedy Trio, Watson's Burlesquers, B. R.
Bingham, Kittie, Orpheum, Springfield, O.
Bingham, Orpheum, Springfield, O.
Binney & Chapman, Garden, Memphis, indef.
Birch, John, 133 W. 45th, N. Y.
Bishop, Frances, Century Girls, B. R.
Bissett & Miller, Poli's, Scranton.
Bixley, Edgar, Boston Belles, B. R.
Blanchard Bros., 51 W. 28, N. Y.
Block, John J., Harry Bryant's, B. R.
Blue Cadets, 51 Hanover, Boston.
Blush, T. E., 3241 Haywood, Denver.
Blanchet Bros. & Randolph, Watervliet, N. Y.
Bobker, Henry, 63 Forsyth, N. Y.
Bohannan & Corey, Century Girls, B. R.
Bolses, Five, 44 Curtis, Grand Rapids.
Bottamley Troupe, Circo Bell, Mexico.
Bouldon & Quinn, Nicklet, Windsor, N. S.
Bowers, Walters & Crooker, Bennett's, Ottawa.
Bowery Comedy Quartet, 821 Charles, W. Hoboken.
Bowen Bros., 1553 Broadway, New York.
Bowman Bros., 326 W. 43, N. Y.
Boyce Bros., 874 No. Randolf, Philadelphia.
Boyce, Lillian, Jolly Girls, B. R.
Boyce, Jack, Trocaderos, B. R.
Boyd & Veola, 119 E. 14, New York.
Bragg, John D., Toreadors, B. R.
Bradna & Derrick, Keith's, Cleveland.
Bradys, The, 721 Copeland, Pittsburg.
Brady & Mahoney, Irwin's Big Show, B. R.
Brinn, L. B., 23 Haymarket, London, Eng.
Brennan & Downing, Fairhope, Ala.
Brennen & Riggs, Century Girls, B. R.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Broadway Quartette, 1553 Bway., N. Y.
Broadway Trio, Wine, Women & Song, B. R.
Brohst Trio, Jan. 16-21, Lyric, E. Liverpool, O.
Brown Bros. & Kealey, 13 Family, Butte.
Brooks & Vedder, 210 E. 17, N. Y.
Brooks & Jeanette, Unique, Minneapolis.

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name_____

Permanent Address_____

Temporary " _____

Week		Theatre	City	State

CARDS WILL BE MAILED UPON REQUEST

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

FRANK FOGERTY

"Ain't I Right, Boys?"
The Dublin Minstrel

Booked Solid until June, 1908. K. & P. Circuit

BERRY AND BERRY

"Berry and Berry, in a musical act, can produce good music from any old thing, and carry on the side a lot of talk and funny stuff that does certainly entertain. They are one of the hits of the bill."—(Orpheum)—St. Paul "Dispatch," Dec. 9.

JAN. 6, HAYMARKET, CHICAGO. ALF T. WILTON, Agent.

Adele Fred

The Astaires

Juvenile Artists

Presenting a novel Singing and Dancing specialty

Address as per route, or 248 W. 45th St., N. Y. City.

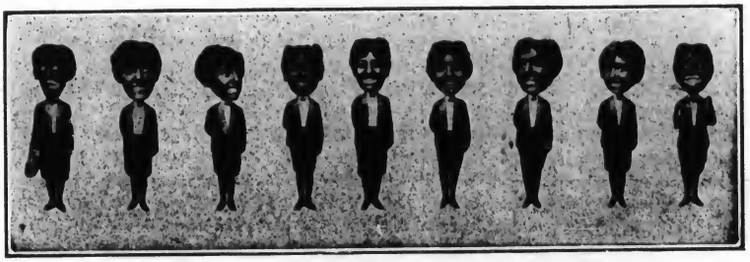
Act staged by Ned Wayburn

IN VAUDEVILLE PORTRAYED

Delmore and Darrell

Gee, what a small stage. I wonder where the mail box is?

McMAHON'S



"PORTER MAIDS"

THE MAGNETIC

MAIDA DUPREE

Singing and Dancing Comedienne.

"High School Girls." Jan. 6, L. O.; 13-15, Gayety, Albany; 16-18, Lyceum, Troy.

FRED. DUPREZ

PARODIST AND COMEDIAN.

Finishing 30 successful weeks on the Sullivan-Considine Circuit.

Per. Address, 460 GLENMORE AVE., BROOKLYN, N. Y.

Millie DeLeon

("THE GIRL IN BLUE")

THE RECORD BREAKER

Acknowledged by press and public, The Queen of all Wild Eccentric Dancers

Address LEW ROSE, Hurtig & Seamon's 125th St. Music Hall, New York

THAT VERSATILE VENTRILOQUIST

HUGH J. EMMETT

VENTRILOQUIST

Is again playing the S.-C. Circuit in the Northwest, opening at the Coliseum, Seattle, Dec. 30. 21 weeks in Seattle inside of four seasons.

SCOTT AND WHALEY

ECCENTRIC COLORED COMEDIANS.

NOW ON KEITH-PROCTOR CIRCUIT.

OPEN TIME FOR CLUBS

JANUARY TO MARCH 1st

Klein, Ott Bros. & Nicholson

Address, Week Jan. 6, Grand Opera House, Syracuse, N. Y.

A SENSATIONAL EUROPEAN NOVELTY.

THE 3 ERNESTS

TRAMPOLINE HORIZONTAL BAR ARTISTS.

A featured attraction on Sullivan-Considine Circuit. Address care VARIETY.

"Tom" Kelley

PIANIST AT PASTOR'S THEATRE.

WINSTON'S SEA LIONS

Introducing the famous sea lion "Jockey." Featured with Barnum & Bailey show, season 1907.

JAN. 6, ORPHEUM, READING, PA.

VAUDEVILLE SURPRISE

JOLLY JOHN LARKINS

ORIGINAL CONCEPTION IN ONE

Wesley & Pincus
Exclusive Agents

Brooks & Clark, 2464 Patton, Philadelphia.
Brooks, Jeanne, Parisian Widows, B. R.
Brown & Bartoletti, City Sports, B. R.
Brown & Wilmot, 71 Glen, Malden.
Brown & Wright, 344 W. 45, N. Y.
Browning, Mr. & Mrs., 126 W. 83, N. Y.
Browning & Le Van, 895 Cauldwell, N. Y.
Bruce, Al., Toreadors, B. R.
Bruno & Russell, Keith's, Jersey City.
Bryant, May, Boston Belles, B. R.
Bryant & Saville, Bijou, Battle Creek.
Burke, Minnie, Boston Belles, B. R.
Burton & Brooks, Fair Haven, N. J.

BUCKNER
SENSATIONAL CYCLIST.
Touring Europe.
Address Central Hotel, Berlin, Germany.
Associated with AL. SUTHERLAND, Vaudeville Booking, St. James Building.

Buckleys, Musical, 297 Ave. B, N. Y.
Buckeye Trio, 646 E. Center, Marion, O.
Burdette, Madeline, 212 W. 44, N. Y.
Buckeye State Four, 2364 E. 57, Cleveland.
Burke & Urline, 119 E. 14, N. Y.
Burke, Wm. H., 84 Barston, Providence.
Burnham & White, Jan. 6, Majestic, Madison, Wis.
Burns, Morris, & Co., 54 Hermen, Jersey City.
Burtinos, The, 1370 Richards, Milwaukee.
Burton & Burton, 309 W. 55, N. Y.
Burton, Matt, 1185 Valencia, San Francisco.
Burton & Shea, 111 7th Ave., N. Y.
Burton & Vass, 25 Haskin, Providence.
Burrows Travers Co., 116 E. 25th, N. Y.
Busch Family, Excelsior Springs, Mo., indef.
Bussier, Walter H., Orphia, Madison, Wis., indef.
Bulia & Raymond, Wash. Society Girls, B. R.
Butley & Lamar, 2319 S. Bouvier, Philadelphia.
Buxton, Chas. C., Crystal, Menasha, Wis., indef.
Byers & Herman, Sheedy's, Fall River.
Byron & Blanch, Coliseum, Seattle.
Byron & Langdon, K. & P. 58th Street, New York.
Byrne, Golson, Players, Bijou, Lansing.
Byrons' Musical Five, 5138 Indiana, Chicago.

C

Caesar, Frank, & Co., 802 Mechanics, Decorah, Ia.
Callahan & St. George, K. & P. 125th St., N. Y.
Cameron & Flanagan, Proctor's, Newark.
Camp, Sheppard, Kentucky Belles, B. R.
Campbell & Cully, 1633 Bourbon, New Orleans.
Caldera, A. K., St. Charles Hotel, Chicago.
Calvin, James, 445 W. 64, Chicago.
Caprice, Mlle., Temple, Detroit.
Campbell, W. S., Rose Sydell, B. R.
Carbrey Bros., 1347 E. Oxford, Phila.
Carberry & Stanton, Lyric, Danville, Ill.
Carrillo, Leo, Nyack, N. Y.
Carr, Jessie, Toreadors, B. R.
Carlin & Otto, Orpheum, Salt Lake.
Carol Sisters, Lyric, Joplin, Mo.
Carroll & Cooke, Hotel York, N. Y.
Carroll, Joe, 231 Liberty, Paterson.
Carroll, Great, Fay Foster, B. R.
Casad & De Verne, 312 Valley, Dayton.
Carson & Willard, 2210 No. Lambert, Phila.
Carson Bros., 168 Bergen, Brooklyn.
Carter, Taylor & Co., 444 W. 137, N. Y.
Carter & Taylor, 256 W. 43, N. Y.
Carter & Waters, 158 Greenfield, Buffalo.
Cartwell & Harris, 1031 McDonough, Baltimore.
Carver & Murray, Keeney's, Brooklyn.
Carver & Pollard, 1922 W. 6th, Davenport, Ia.
Casper, Will & Mabel, Sheedy's, New London.
Caswell, Maude, Gibbons Tour.
Castanos, The, 104 W. 61, N. Y.
Chadwick Trio, 229 W. 38, N. Y.
Chameroys, The, 60 Manhattan ave., N. Y.
Chandler, Anna, City Sports, B. R.
Chantrell & Shuyler, 219 Prospect, Brooklyn.
Chapin, Benjamin, Lotos Club, N. Y.
Chester & Jones, Orpheum, Reading.
Christy, Great, Knickerbockers, B. R.
Christy, Wayne G., 776 8th ave., N. Y.
Church City Four, Strollers, B. R.
Clairmont, 2051 Ryder Ave., N. Y.
Clark & Duncan, Grand, Marion, Ind.
Clark, Edward, 1553 Broadway, N. Y.
Clark, Geo. G., Gem, Monongahela, Pa.
Clark, John F., 425 Forest, Arlington, N. J.
Clark & Temple, Star, Chicago.
Clarke, Harry Corson, Lambs Club, N. Y.
Clarke, Wilfred, Lambs Club, N. Y.
Claudius & Scarlet, 50 Chapin, Canandaigua, N. Y.
Claus, Martha, Orpheum, Cambridge, O.
Claus & Radcliff, Trocadero, B. R.
Clermento, Frank & Etta, 129 W. 27, New York.
Cleveland, Claude & Marion, 215 Shurtleff, Chelsea, Mass.
Clipper Sisters, 466 Blewett, Seattle.
Clito & Sylvester, 214 No. 8, Philadelphia.
Clivette, 274 Indiana, Chicago.
Coate, Charlotte & Sunflower, 1553 Broadway.
Coccia & Amato, Grand, Sacramento.
Cogan & Bancroft, 1553 Bway., N. Y.
Cohen, Louis W., Orpheum, Newark, O.
Colleens, Singing, 104 W. 38, N. Y.
Collins, Eddie, Oshkosh, Wis., indef.
Collins, Nina, Lady Birds, B. R.
Collins, James J., Jolly Girls, B. R.
Collins & Brown, 148 Kosciusko, Brooklyn.
Coltons, The, Champagne Girls, B. R.
Columbians, Five, Majestic, Houston.
Connolly & Klein, Empire Show, B. R.
Comrades, Four, 834 Trinity, N. Y.
Contino & Lawrence, 949 So. May, Chicago.
Cohen, Will H., Rollickers, B. R.
Comerford, Vaughn, Broadway Gaiety Girls, B. R.
Conn, Downey & Willard, Columbia, St. Louis.
Connelly, Pete, Weast's, B. R.
Conway, Nick, 207 W. 26, B. R.
Cook, Billy, Toreadors, B. R.
Cook, Frank, Austin & Stone's, Boston, indef.
Cooke & Rothert, Bijou, Racine.
Cooper & Robinson, Keith's, Boston.
Cooper, Harry, High Jinks, B. R.
Cooper, Harry L., Fay Foster, B. R.
Cossar, Mr. and Mrs., 203 W. 121, N. Y.
Cotton, Lola, Temple, Detroit.
Cottons, The, Champagne Girls, B. R.
Couthoui, Jessie, 6532 Harvard Ave., Chicago.
Courtleigh, Wm., Poli's, New Haven.
"Covington, Marse," Orpheum, Los Angeles.
Coyne & Tinlin, 1036 Washington, Chicago.
Craig, Richy, 335 Third Avenue, New York.
Crawford & Manning, 258 W. 43, N. Y.
Creo & Co., Bijou, Marinette, O.
Crickets, Keith's, Cleveland.
Criterion Male Quartette, 156 5th Ave., N. Y.
Cronin, Morris, 21 Alfred pl., London, Eng.
Cross, Will H., & Co., 440 No. Normal, Chicago.
Crystal, Herman, Parisian Widows, B. R.
Cummings & Merley, Unique, Los Angeles, indef.
Cummings, Thornton & Co., People's, Los Angeles, Cal.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham & Smith, 183 E. 94, N. Y.
Curtin & Blossom, 91 Newell, Greenpoint, Bklyn.
Curtis, Palmer & Co., 2096 Nostrand, Brooklyn.
Curzon Sisters, Orpheum, Minneapolis.
Cushman & Le Claire, Lady Birds, B. R.
Cuttys, Musical, 3034 E. Baltimore, Baltimore.
Cyril, Herbert, Bennett's, Montreal.

D

D'Aliza, Flor, Bennett's, London.
Dacre, Louie, Parisian Belles, B. R.
Dagneau & Bruce, Orientals, B. R.
Dagwell, Aurle, Bennett's, London.
Daley, James, Parisian Widows, B. R.
D'Alvini, Rocky Point, R. I., indef.
Dale, Wm., Crystal, Elkhart, Ind., indef.
Daly & Devere, 115 E. 115, N. Y.
Dale, Dotty Dainty, 252 W. 36th, N. Y.
Dale, Sydney, Guy Bros.' Minstrels.
Dale, Will, Bucklen Hotel, Elkhart.
Dailey Bros., 1379 No. Main, Fall River, Mass.
Darling, Fay, Lady Birds, B. R.
Darmody, Harry Bryant's, B. R.
Davenport, Edna, Yankee Doodle Girls, B. R.
Davis, Edwards, Orpheum, Allentown.
Davis, Floyd, Temple, Boulder, Col., indef.
Davis, Hal, & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Roland, Fay Foster, B. R.
Davis & Davis, Miss N. Y., Jr., B. R.
Dawson & Whitfield, Family, Pittston, Pa.
Deaves, Harry, & Co., Trent, Trenton.
De Camo, Chas. & Dog, 8 Union Sq., New York.
Deery & Francis, 328 W. 30th, N. Y.
Delavoye & Fritz, G. O. H., Grand Rapids.
Dell & Miller, Hippodrome, Buffalo, indef.
Dell & Sonda, 207 Eo. 14, N. Y.
Deltons, Three, Jolly Grass Widows, B. R.
Delmore & Darrell, Family, Lafayette, Ind.
Delmore, Misses, Gotham, Brooklyn.
De Chautal Sisters, Park, Johnstown, Pa.
De Graff Sisters, Trans-Atlantics, B. R.
De Lisle, Mae, Colonial Belles, B. R.
Delaphone, 54 Willoughby, Brooklyn.
De Coe, Harry, Dominion, Winnipeg.
De Haven & Sidney, Poli's, Waterbury.
Demonio & Bell, Crystal, Tacoma.
De Mont, Robert, Trio, Majestic, Dallas.
DeMora & Graceta, Imperial, B. R.
De Muths, The, 26 Central, Albany.
De Velde & Zelda, Lady Birds, B. R.
De Voy & Miller, 209 E. 14, N. Y.
De Witt, Burns & Torrance, Shea's, Buffalo.
Deming, Joe, Poli's, New Haven.
Dervin, Jas. T., 516 So. Flower, Los Angeles.
Diamond & May, Fischer's, Los Angeles, indef.
Diamond, Jas., Kentucky Belles, B. R.
Dierick Bros., Circo Beil, Mexico City, to Jan. 4.
Doherty, Lillian, Jan. 1-31, Hausa, Hamburg, Ger.
Donald & Carson, Colonial, N. Y.
Doner, Joe & Neille, High Jinks, B. R.
Donnelly & Rotali, Star, Spokane.
Donnette, Ira, 114 W. 40, N. Y.
Doherty, Jim, High Jinks, B. R.
Douglas, Chas. W., Broadway Gaiety Girls, B. R.
Dove & Lee, 422 W. 48, N. Y.
Dowlin, John, Toreadors, B. R.
Downey, Leslie T., to Feb. 3, Electric, Racine, Wis.
Doyle, Phil., Lady Birds, B. R.
Doyle, Maj. Jas. D., Gotham, Brooklyn.
Dreano, Josh., Revere House, Chicago.
DuBois, The Great, Vaudeville, Youngstown, O.
Dudley, O. E., Crystal, Ind., indef.
Duffy, Thos. H., High School Girls, B. R.
Dunedin Troupe, Poli's, Hartford.
Dunne, Thos. P., 128 E. 19, N. Y.
Dunham, Heslin & Barardi, Jolly Girls, B. R.
Duncan, A. O., G. O. H., Pittsburg.
Dupree, Bob. Canvas, Provo, Utah, indef.
Dupree, George & Libby, 251 W. 37, N. Y.
Dupree, Jeanette, Hotel Albany, N. Y.

E

Eckhoff & Gordon, 246 W. 26th, N. Y.
Edmonds & Haley, 308 E. 60, Chicago.
Edmonds & Monie, 308 E. 60, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, indef.
Edwards, Jennie, Bowery Burlesquers, B. R.
Edwards, Ralph, Parisian Widows, B. R.
Edwards & Vaughn, Grand, New Kensington, Pa.
Edwin, George, Majestic, Chicago.
Ehrendall Bros., 1344 Lemingwell, St. Louis.
Elser, Carrie, Tiger Lillies, B. R.
Elastic Trio, Majestic, Pittsburg, indef.
Eldredge, 59 No. Broadway, Streator, Ill.
Elen, Gus, Edith Villa, Thurleigh Ave., Balham, London.
Elinge, Julian, 1014 E. 163, N. Y.
Elliott & West, 2902 Ellsworth, Phila.
Eller, Goldie, Fay Foster, B. R.
Ellinore Sisters, Shea's, Buffalo.
Elliott, Belair & Elliott, Harry Bryant's, B. R.
Ellsworth, 4, Tiger Lilies, B. R.
Emery, Maude, 2110 E. Federal, Baltimore.
Emerald Trio, 443 Central Ave., Brooklyn.
Emerald, Monnie, 41 Holland rd., Brixton, S. W., London, Eng.
Emerson & Wright, Kansas City, Mo., indef.
Emmett, Gracie, Poli's, Scranton.
Emperors of Music, Four, 431 W. 24, N. Y.
Empire Comedy Four, Jan. 1-31, Rounachers, Vienna.
Engleton, Nan, & Co., Elite, Davenport, Ia.
Erb & Stanley, Moline, Ill.
Ergotti & King, Circus Ciniselli, Warsaw, Russia.
Esmeralda, 8 Union Sq., N. Y.
Espe, Dutton & Espe, 209 E. 14, N. Y.
Esterbrooks, The, Miss, N. Y., Jr., B. R.
Estelle & Wills, Jolly Grass Widows, B. R.
Eugene & Mar, 1746 W. 103, Chicago.
Evans & Lloyd, 208 Am. Bank Bldg., Seattle.
Evans Trio, 24 Buffinch, Boston.
Evans, Billy, Colonial Belles, B. R.
Everett, Ruth, Ideals, B. R.
Everett, Sophie, & Co., South and Henry, Jamaica, L. I.

F

Fairchilds, Mr. & Mrs. Frank, 1640 47, Chicago.
Faike & Coe, Jolly Grass Widows, B. R.
Falke, Elinor, Grand, Indianapolis.
Fantas, Two, 211 E. 14, N. Y.
Farb, Dave, 515 W. 6, Cincinnati.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, Eng.
Favar's, Marguerite, Saratoga Hotel, Chicago.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.
Fay, Coley & Fay, 1553 Bway, N. Y.
Faye, Elsie, Poli's, Scranton.
Felix & Barry, Orpheum, Brooklyn.
Fentelle & Carr, Sheedy's, Fall River.
Ferguson, Dave, Miss N. Y., Jr., B. R.
Ferguson & Du Pree, 313 E. 71, N. Y.
Ferguson, Barney & Dick, 68 W. 53, Bayonne.
Fern & Mack, Paterson, N. J.
Fiddler & Shelton, 2713 Dearborn, Chicago.
Field Boys, 148 E. 97, N. Y.
Fields & Hanson, Lyric, Danville, Ill.
Fields & Wooley, Parisian Widows, B. R.
Filson & Errol, 122 So. Austin, Austin Station, Chicago.
Fink, Henry, 150 Potomac, Chicago.
Fisher, Mr. & Mrs. Perkins, 531 Washington, Brookline, Mass.
Finlay & Burke, Box 4193 Onset, Mass.
Fisher, Robert, Lady Birds, B. R.
Fisher & Berg, Rentz-Santley, B. R.
Fitzgerald & Quinn, Trans-Atlantics, B. R.
Fiatow & Dunn, 205 E. 14, N. Y.
Fleming, May Agnes, White's Gaiety Girls, B. R.
Fiemen & Miller, Kentucky Belles, B. R.
Flora, Mildred, Night Owls, B. R.
Fletcher, Charles Leonard, K. & P. 58th St., N. Y.
Flower, Dick J., Orpheum, Salt Lake.
Flynn, Jas. A., 1213 Penn. Ave., Washington.
Fogerty, Frank, Empire, Paterson.
Follett, Lonnie, 150 E. 107, N. Y.
"Fords, Famous," 391 Gates, Brooklyn.
Foreman, Edgar, & Co., Elks' Club, N. Y.
Forrest, Edythe, Innocent Maids, B. R.
Forrester, Sidney, Novelty, Denver.
Foster & Dog, Keith's, Philadelphia.
Fox, Will H., Empire, Bradford, Eng.
Fox, Mort, Parisian Widows, B. R.
Fox & Du Bail, Bijou, Muskegon, Mich.
Fox & Hughes, Empire, Boise, Idaho, indef.
Fox, Will, Lady Birds, B. R.
Francis, Adeline, Dodge's, Keokuk, Ia.
Frank, George, Lady Birds, B. R.
Franklin & Green, Dayton, O.
Franz, Cogswell & Franz, 246 W. 21, N. Y.
Francis, Harry, Jolly Girls, B. R.
Frederic Bros. & Burns, Bennett's, Quebec.
Freligh, Lizzie, Trans-Atlantics, B. R.
Frevoll, Frederick, O. H., Youngstown, O.
Frey & Allen, Ideals, B. R.
Fredo & Dare, 207 E. 14, N. Y.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
Freeman Bros., Novelty, Topeka.
French, Henri, Sherman House, Chicago.
Frey Trio, Chicago Post, Chicago.
Frosto, Chris, 917 W. 6, Faribault, Minn.
Fullerton & Derry, Scenic, No. Tonawanda, N. Y.
Futurity Winner, Temple, Detroit.

G

Galando, 82 Sumner, Brooklyn.
Galetti's Monkeys, 864 N. Maplewood, Chicago.
Gallagher & Barrett, Orpheum, San Francisco.
Galloway, Albert E., Orpheum, Turtle Creek, Pa.
Garden & Somers, Toreadors, B. R.
Gardiner Children, 1958 No. 8, Philadelphia.
Gardner, Eddie, Orpheum, Newark, O.
Gardner & Maddern, Orpheum, Yonkers.
Gardiner & Vincent, Empire, Coventry, Eng.
Gardiner, Jack, Proctor's, Troy.

HYDE & BEHMAN'S
Amusement Enterprises

Bijou Theatre, Brooklyn
Folly " "
Hyde & Behman's, "
Olympic Theatre "
Star " "
Gayety " "
Newark " Newark, N. J.
Gayety " Pittsburg
★ & Garter Theatre, Chicago

We Use High-Class, Extra and Special Features at All Times. Address All Communications to the

HYDE & BEHMAN AMUSEMENT CO.,
TEMPLE BAR BUILDING,
BROOKLYN, N. Y.

Gardner, Andy, Bohemians, B. R.
Gardner, Arline, 1958 N. 8, Phila.
Gartelle Bros., 416 S. Main, Gloversville, N. Y.
Gath, Karl & Erma, Lyric, Joplin, Mo.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Gaylor & Graff, 244 W. 16, N. Y.
Gaylor, Bobby, 5108 Princeton, Chicago.
Gehrue, Mayme, & Co., Alhambra, N. Y.
Geiger & Walters, Orpheum, Oakland.
Genaro-Theoi Trio, Jan. 1-31, Appolo, Chemnitz, Ger.
Gennero's Band, Hammerstein's, New York.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gillespie, Ed., Orpheum, Salt Lake.
Gilbert, Jane, Rochester, N. Y.
Gillette Sisters, Majestic, St. Paul.
Gilmore, Stella, Jolly Girls, B. R.
Gilroy, Hayes & Montgomery, Grand, Butte.
Gladstone, Ida, 335 W. 50, N. Y.
Glocker, Chas. & Anna, Rentz-Santley, B. R.
Godfrey & Henderson, 208 W. 34, N. Y.
Goetz, Nat., 1818 Tree, Donora, Pa.
Goldsmith & Hoppe, Bennett's, Montreal.
Goforth & Doyle, Majestic, Ft. Worth.
Gordon & Chalor, Bijou, Sheboygan, Wis.
Gordon & Marx, 236 W. 38, N. Y.
Gordon, Amy, Rose Sydell, B. R.
Gordon, Cliff, 3 E. 106, N. Y.
Gordon, Max, Reeves' Beauty Show, B. R.
Gorman & West, Howard, Boston.
Goss, John, Star, Sistersville, W. Va.
Gossans, Bobby, 400 So. Smith, Col., O.
Gotham Comedy Quartet, City Sports, B. R.
Graces, Two, Miner's Americans, B. R.
Grant, Anna, Pat White's Gaiety Girls, B. R.
Grant, Sydney, 10 W. 65, N. Y.
Graham, Geo. W., Scenic, Providence, indef.
Gray & Graham, 34 Bullett, Roanoke, Va.
Green, Sam, White's Gaiety Girls, B. R.
Gregg, Frank, Tiger Lilies, B. R.
Gregory, Geo, L., & Co., 943 Lorimer, Brooklyn.
Gregorys, Five, Liebichs, Breslau, Ger.
Grimes, Tom & Gertie, 1615 No. Front, Phila.
Gruet, Jack, Al. Marie Ideals, B. R.

H

Hale, Corbin, & Miss Allen, 107 E. 31, N. Y.
Hale & Harty, 319½ Ind., Indianapolis.
Hall, Isabel, Lady Birds, B. R.

Leonard AND Ward
In an original act in one, "THE HEBREW FATHER AND SON."
BOOKED SOLID. Also do a novelty in Italian. JOE M. WOOD, Agent.

FOUR HOLLOWAYS
Sailed per Ss. Adriatic Jan. 1; open Jan. 13, Coliseum, London, after a successful tour of 58 weeks in America. Good-bye to all friends.
BOOKED SOLID TO 1910.

PARODIES
Twenty-five Cents Each, Any Five for One Dollar
Fifteen great Parodies to select from—"Dreaming," "He's a Cousin of Mine," "'Neath the Old Cherry Tree, Sweet Marie," "Poor John," "San Antonio," "Honey Boy," "Everyone Was Meant for Someone," "Waiting at the Church," "Cheyenne," "My Irish Rosy," "Somebody's Waiting for You," "Grand Old Flag," "I Wonder if You Miss Me," "When You Know You're Not Forgotten, etc.," and "Idaho."
My Sketches, Monologs and Parodies are the best in the business. Special price for special work. Song words, comic or sentimental, $10.00. Melodies to words, $10.00.
ALL WORK GUARANTEED. EDDIE KELLEY, P. O. Box 404, Chicago.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

JUST A LITTLE DIFFERENT FROM THE REST.

LE MAIRE and LE MAIRE

RAPID FIRE HEBREW COMEDY

THE WORLD'S GREATEST JUGGLER.

LE DENT!

Recognized all over the world as such.
The juggler that they all try to copy.
Booked solid two years. Knockout. Management, BUTLER, JACOBS & LOWRIE.

THE DANCING WONDERS

JACK BROWN AND LILLIAN WRIGHT

Per. Address, 344 W. 45th St., N. Y. C. Management JACK LEVY.

BILLY "SWEDE" HALL AND COLBORN JOLLY JENNIE

"The SWEDE and the HAPPY GIRL"

Big success on Western States Vaudeville Ass'n. Booked solid until [illegible]

HARRY TATE'S CO.

FISHING AND MOTORING

New York
England
Australia
Africa

IMPERSONATIONS, MIMICRY AND TRICK PIANO PLAYING.

HARRY FIDDLER AND R. B. SHELTON

DOING THINGS WHICH COME TO SOME, BUT ALL "NEVER."
En route, booked by Western Vaudeville Association. Per. Add., 2701 Dearborn St., Chicago, Ill.

EIGHTEEN MINUTES OF COMEDY.

HARRY L. WEBB

THE MAN WHO TALKS AND SINGS. KEEP YOUR EYE ON THE LAUGH PRODUCER.
Scoring BIG on the Western Vaudeville Association time and a long route booked.

HART TRIO

INSTRUMENTALISTS AND VOCALISTS

Exclusive Management

MR. ALF. T. WILTON

Suite 920, St. James Building
NEW YORK CITY

Anna AND Effie Conley

The Dainty Little Comediennes, in STORY SONGS. Direction of JACK LEVY

WILBUR AMOS

THE CLEVER COMEDY JUGGLER.
Not the greatest in the world, but a high-class specialty that always pleases.
THE CANDY KID OF THE WEST—Now Enjoying California.

Clarence Sisters

BOOKED SOLID. "THE AUSTRALIAN NUGGETS." Direction AL MAYER.

THE DAINTY SINGER OF DAINTY SONGS.

MISS LILY LENA

THIS WEEK AND NEXT, ORPHEUM, BOSTON.

MORGAN AND McGARRY

Introducing Refined Singing, Expert Soft and Wooden Shoe and Acrobatic Dancing.
Exclusive Agent, ALF T. WILTON.

MURRY CLAYTON and LILLIAN DREW

"A Knight in Rome."

HAVE YOUR CARD IN VARIETY

Chas. J. Burkhardt

"The Man With the Funny Slide"

Late of Joe Weber's Co.

Is ready to consider offers for the balance of this season

Address all communications to L. H. FRANK, care Variety, Chicago Office, Chicago Opera House Block.

Correspondents Wanted Wherever There is a Variety Performance.

When answering advertisements kindly mention VARIETY.

Cobb's Corner

SATURDAY, JAN. 4, 1908.

No. 97. A Weekly Word with WILL the Wordwright.

COBB & EDWARDS'

LATEST, NOW BEING SUNG BY

MAY IRWIN

"The Peach That Tastes the Sweetest Hangs the Highest on the Tree."

WILL D. COBB

Wordwright,

1512 Broadway, NEW YORK.

Hall, Alfred, Rollickers, B. R.
Hall, Geo. F., 180 Center, Boston.
Haley, Harry R., 236 Ogden, Chicago.
Halperin, Nan, Bijou, Piqua, O.
Hammond & Forrester, 101 W. 83, N. Y.
Haney, Edith, & Lee, Jr., 4118 Winona, Denver.
Hanson & Nelson, 592 10th St., Brooklyn.
Hanson & Drew, G. O. H., Grand Rapids.
Hanvey, Clark & Prideau, Bijou, Lansing, Mich.
Harris & Randall, Palace Hotel, Chicago.
Harcourt, Frank, 44 Pleasant, Worcester.
Hart, Fred, 393 8th Ave., N. Y.
Hart, J. C., & Co., Tiger Lilies, B. R.
Hayes & Carew, Bohemians, B. R.
Hart, Sadie, 1163 Jackson, N. Y.
Hart, Willie & Edith, 1918 S. 11, Philadelphia.
Harland & Rollison, 224 W. 14, Kansas City.
Harlowe, Beatrice, High Jinks, B. R.
Harris, Sam, Lyric, E. Liverpool, O.
Harrity & Herr, 123 Church, Lancaster, Pa.
Harson, Jules, Yankee Doodle Girls, B. R.
Harrington, Hilda, Rose Sydell, B. R.
Harris, Bobby, Toreadors, B. R.
Harris, Charley, Harry Bryant's, B. R.
Harrison, Minnie, Brigadier, B. R.
Harvey & Adams, Thomasville, Ga.
Harvey & De Vora, Rialto Rounders, B. R.
Harvey, Elsie, 138 E. 14, N. Y.
Harvey, Harry, 3110 Cottage Grove Ave., Chicago.
Haskell, Loney, 47 Lexington, N. Y.
Hawtrey, Wm., & Co., Orpheum, Minneapolis.
Hayes & Haley, 147 W. 127, N. Y.
Hayes, Edmund, Jolly Girls, B. R.
Haynes, Beatrice, Broadway Gaiety Girls, B. R.
Hayes & Wynn, 539 Bergen, Newark.
Healy & Vance, 215 W. 106, N. Y.
Hearn, Tom, Pantomime, Liverpool, Eng.
Heath, Thomas G., Orpheum, New Orleans.
Heclow, Charles & Marie, 452 N. High, Chillicothe, O.
Heim Children, Majestic, Montgomery.
Hailbacks, The, 2910 Armour, Chicago.
Hellman, Benj., Toreadors, B. R.
Heath & Emerson, 200 Berriman, Brooklyn.
Henly & Elliott, 4925 Cypress, Pittsburg.
Heuman Trio, 155 So. Channing, Elgin, Ill.
Henry & Francis, Jolly Grass Widows, B. R.
Henry & Young, 270 W. 39th, N. Y.
Herbert, Mabel, 404 Main, Worborn, Mo.
Herbert the Frog Man, Crystal, Trinidad, Col.
Herron, Bertie, Novelty, Brooklyn.
Hertzman, Julia, Imperials, B. R.
Herrmann, Adelaide, Orpheum, Youngstown, O.
Hess Sisters, 258 W. 55, N. Y.
Heuman Trio, Grand, Danville, Pa.
Hewlettes, The, Fritz, Portland, Ore., indef.
Hibbert & Warren, Gotham, Brooklyn.
Hickman, George, Grass Widows, B. R.
Hiestand, Chas. F., 2639 Iowa Ave., St. Louis.
Hill, Cherry & Hill, Gay Morning Glories, B. R.
Hill, Edmons Trio, 262 Nelison, New Brunswick.
Hilliard, Robert, Proctor's, Troy.
Hiltons, Marvelous, Fay Foster, B. R.
Hillyers, Three, Wonderland, Du Bois, Pa.
Hines & Remington, Harrison, N. Y.
Hinman, Capt. Sidney, Hippodrome, Pittsburg.
Hobelman, Martha, Harry Bryant's, B. R.
Hoch, Emil, & Co., Colonial, Norfolk.
Holman Bros., Circo Bell, Yuertan, Mexico.
Holman, Al & Mamie, Olympic, Kieff, Russia.
Holmes, Gertrude Bennett, 13 Central, Greendale, Mass.
Holman, Harry, Majestic, Little Rock.
Holt, Alf., Moss-Stoll Tour, England, indef.
Houston, Fritz, 202 King, London, Ont., Can.
Howard Bros., 229 W. 38, N. Y.
Howard & Cameron, 479 No. Clinton, Rochester.
Howard & Esher, Family, Davenport, Ia.
Howan & Kearney, Orientals, B. R.
Howard & Howard, Detroit, Mich.
Howard & St. Clair, Charing Cross rd., London.
Howard, Geo. F., Canton, O.
Howard, Harry & Mae, 155 So. Halsted, Chicago.
Howard, Jos. B., Aleda, Ill., indef.
Howard, May, 3603 Prairie Ave., Chicago.
Howard's Ponies & Dogs, Bloomington, Ill.
Hoyden & Hoyden, Crystal, Anderson, Ind.
Hoyle, William, 16 5, Attleboro, Mass.
Hoyt, Frances, & Co., Sherman House, Chicago.
Huehn, Musical, 1553 Broadway, N. Y.
Huegel Bros., 2417 French, Erie, Pa.
Hughes, Florence, Harry Bryant's, B. R.
Huested, Sadie, Yankee Doodle Girls, B. R.
Hurleys, The, 185½ So. Orange, Newark.
Huston, Arthur, Majestic, Houston.
Hyde, Walt. M., & Co., 3506 5, Pittsburg.
Hyde, Mr. & Mrs. Robert, Camp Rest, Chemo Lake, Clifton, Me., indef.

I

Imhof & Corinne, Empire, B. R.
Imperial Musical Four, 148 Dearborn, Chicago.
Inman, The Great, 312 W. 24, N. Y.
Irwin, Jack, Tiger Lilies, B. R.
Italia, 356 Mass. Ave., Boston.

J

Jack Lew & Bro., 9249 So. Chicago, So. Chicago.
Jackson Family, Moss & Stoll Tour.
Jackson, Harry & Kate, Orpheum, Boston.
Jacobs & West, Sam Devere, B. R.
James, Byron, Bijou, Flint, Mich., indef.
Jenkins & Clark, Box 206, Appleton, Wis.
Jennings & Jewell, Knickerbockers, B. R.
Jennings & Renfrew, 338 Spruce, Chelsea, Mass.
Jennings, William, White's Gaiety Girls, B. R.
Jerome, Nat. S., 1287 Washington, N. Y.
Jess, John W., Lid Lifters, B. R.
Johnson, Chester, 333 3d Ave., N. Y.
Johnson, Mark, Star, Chicago.
Johnson Bros. & Johnson, 515 Brushton, Pittsburg.
Johnson, Geo., Scribner's Big Show, B. R.
Johnson, Jess P., 622 So. 4, Camden, N. J.
Johnsons, Musical, Alhambra, London, Eng.
Johnston & Buckley, Empire, B. R.
Jones & Sutton, 102 W. 17, N. Y.
Jones & Walton, 13, Star, Hannibal, Mo.
Jorden, Tom, Lady Birds, B. R.

K

Kalinowski Bros., Trans-Atlantics, B. R.
Kalmo, Chas. & Ada, Maywood, N. J.
Keegan & Mack, 92 3d Ave., N. Y.
Keife, Zena, 508 W. 135, N. Y.
Keeley Bros., Poli's, Scranton.
Keene, Juggling, 1360 Boston Rd., N. Y.
Kelly, Sam & Ida, Grand, Madison, Wis.
Kelly, John T., Elmhurst, L. I.
Kelly & Rose, 40 W. 28, N. Y.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly, Walter C., Bennett's, Ottawa.
Kelly & Massey, Family, Chester, Pa.
Keltners, The, Spark's, Kansas City.
Kemp's Tales of the Wild, Keith's, Portland, Me.
Kennedy Bros. & Mac, 32 Second, Dover, N. H.
Kennedy & Wilkens, 1553 Broadway, N. Y.
Keno & D'Arville, Santa Barbara.
Keno, Walsh & Melrose, Hathaway's, New Bedford.
Kenton, Dorothy, Columbia, Cincinnati.
Keogh & Francis, Majestic, Birmingham.
Kherns, Arthur H., 5 Wisconsin, Chicago.
Klein, Ott Bros. & Nicholson, 16 W. 36, Bayonne.
Kingsbury, The, 1553 Broadway, N. Y.
King, Sam, & Nellie, 2374 Pitkin, Brooklyn.
Kins-Ners, 343 N. Clark, Chicago.
Kinsons, The, 21 E. 20, N. Y.
Kirschhorns, 207 So. 13, Omaha.
Knight & Seaton, 1806 Morgan, Springfield, O.
Knight Bros. & Sawtelle, 1710 Cornelia, Chicago.
Knowles, Harry, 1553 Broadway, N. Y.
Knox, W. H., Elysian Grove, Tucson, Ariz.
Kooper, Harry J., High Jinks, B. R.
Kokin, Prince, 409 Concord, Chester, Pa.
Kolfage, Duke, Crystal, Elwood, Ind., indef.
Koppe, Orpheum, Portsmouth, O., indef.
Kratons, The, Bennett's, Montreal.
Kretore, 119 Wash, Altoona.
Kurtis-Busse, 6 W. 8, Erie, Pa.
Kyle, Ingram, Allegheny, Pa.

L

La Centra & La Rue, 532 E. 18, N. Y.
Le Clair & West, Star, Wilkensburg, Pa.
La Dells, Four, Orpheum, Portsmouth, O.
Ladell & Crouch, Orpheum, St. Paul.
La Fleur, Joe, Orpheum, Kansas City.
La Toska, Phil, Bijou, Muskegon, Mich.
Lakola, Harry, Orpheum, Canton, O.
Lambert & Williams, 149 E. 22, N. Y.
Lamb & King, 353 State, Chicago.
Lamb's Manikins, 465 Pippin, Portland, Ore.
Larkins & Burns, Luna Pk., Mexico City, Mex.
Latona, Frank & Jen., Empire, Hackney, London, Eng.
Lawler & Daughters, 100 W. 105, N. Y.
La Maze Bros., Poli's, Waterbury.
La Mont's Cockatoos, 254 E. Ontario, Chicago.
Laredo & Blake, 325 E. 14, N. Y.
La Marche, Frankie, 436 E. 26, Chicago.
La Tell Bros., O. H., Allentown.
La Toy Bros., Parisian Widows, B. R.
La Van & La Valette, Majestic, Pittsburg, indef.
La Veen & Cross, Hathaway's, Lowell.
La Velle & Grant, 226 E. 14, N. Y.
Lavette & Doyle, 840 N. 2, Hamilton, O.
La Vine Cimaron Trio, Keith's, Jersey City.
Lavine & Leonard, Empire, London, Eng., indef.
Lavine & Hurd, New Century Maids, B. R.
Langdons, The, 704 5th Ave., Milwaukee.
Lauder, Harry, Court, Liverpool, Eng.
Lawrence, Pete, Al Reeves' Big Show, B. R.
La Gray, Doilie, Bijou, Racine, Wis., indef.
Lee Tung Foo, 1223 2d, E. Oakland.
Le Clair & Bowen, Arcade, Toledo, indef.
Le Clairs, Two, 403 W. 51, N. Y.
Le Pelletiers, 144 E. Elizabeth, Detroit.
Leahy, Frank W., Manhattan, Norfolk, Va., indef.
Leeds, Adelaide, Parisian Widows, B. R.
La Fevre & St. John, Bijou, Duluth.
Le Maire & Le Maire, 673 Lenox, N. Y.
Leigh, Andrew, Lady Birds, B. R.
Leightons, Three, Majestic, Chicago.
Lennon, Herbert Bert, Majestic, Houston.
Leoni & Leoni, Marion, Marion, O.
Leonard, James F., Yankee Doodle Girls, B. R.
Leonard, Jos. and Sadie, Orpheum, Omaha.
Leonard, Gus, Acme, Sacramento, indef.
Leontina, Marie, 17 E. 97, N. Y.
Leonore & St. Claire, 4948 Easton, St. Louis.
LeRoy & Woodford, 2417 Wylie Ave., Pittsburg.
Leslie, Bert, & Co., Orpheum, Salt Lake.
Lester, Will, 281 John R., Detroit.
Leville & Sinclair, Orpheum, Easton, Pa.
Levino, Dolph & Susie, 14 Prospect, Westhaven, Conn.
Levy, Bert, Jan. 20, Maryland, Baltimore.
Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.
Lewis & Chapin, Fay Foster, B. R.
Lewis & Harr, 125 W. 16, N. Y.
Lewis, Phil, 121 W. 116, N. Y.
Lewis, Oscar, White's Gaiety Girls, B. R.
Lewis & Thompson, Merry Maidens, B. R.
Le Witt & Ashmore, 296 No. State, Chicago.
Libbey & Trayer, 302 W. 47, N. Y.
Lina & Calijui, Fay Foster, B. R.
Linn, Benn, Half Dime, Jersey City, N. J., indef.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lomison, Williard, 228 Montgomery, Jersey City.
Long, John, Family, Erie, Pa., indef.
Louise and Dottie, Bowery Burlesquers, B. R.
Lovitts, The, 314 Beverly rd., Brooklyn.
Lowell & Lowell, Moss & Stoll, Eng., to Nov. 23.
Lucas, Jimmie, Trent, Trenton.
Luce & Luce, Empire, Albany.
Lucier, Marguerite, Quincy Adams Sawyer Co.
Luckies, Two, 397 Sumter, Brooklyn.
Lucy & Lucier, Haymarket, Chicago.
Luigi Picaro Trio, Gaiety, Galesburg, Ill.
Lutz Bros., Bijou, Quincy, Ill.
Lukens, 4, Reading, Pa.
Lynton, Chris, Empire, Los Angeles, indef.
Lyons, Jr., Champagne Girls, B. R.

M

Macarte's Monkeys, Trent, Trenton.
Macarte Sisters, Bennett's, Montreal.
Mack, Wilbur, Bennett's, Ottawa.
Macks, Two, 245 N. 59, Phila.
Mack & Dugal, Acme, Sacramento.
Mack, James, Wesley, Rose Sydell, B. R.
MacDonaugh, Ethel, 68 W. 107, N. Y.
Maguire, H. S., North Adams, Mass.
"Madie," 403 W. 51, N. Y.
Mahr, Agnes, Maryland, Baltimore.
Majestic Musical Four, Colonial, Norfolk.
Makarenkos Duo, 306 E. 5, N. Y.
Malchow, Geo., Bijou, Oshkosh, Wis., indef.
Malvern Troupe, White's Gaiety Girls, B. R.
Manhasset Comedy Four, Rose Sydell, B. R.
Manley & Norris, 517 Walnut, Hamilton, O.
Mantells, Marionette, Family, Butte.
Marabini Luigi, Gaiety, Galesburg.
Marion & Pearl, Majestic, Dallas.
Marco Twins, World Beaters, B. R.
Marlo Trio, Circo Publiones, Mex., Mex.
Marks, Clarence, Broadway Gaiety Girls, B. R.
Marion & Lillian, Tiger Lillies, B. R.
Marlowe, Plunkett & Co., 27 Gaylord, Dorchester, Mass.
Marsh, Joe, 3122 Lucas, St. Louis.
Martin, Dave & Percie, Lyric, Decatur, Ill.
Martinetti & Sylvester, 2051 North Carlisle, Phila.
Martynne, C. B., Orpheum, Leavenworth, indef.
Martynne, Great, Rose Sydell, B. R.
Martin & Crouch, Coeur D'Alene, Spokane, indef.
Marshall & King, Rentz-Santley, B. R.
Martini & Maximilian, Yankee Doodle Girls, B. R.
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.
Maruna, Nevaro Maruna, Keeney's, New Britain.
Mason & Filburn, Coeur D'Alene, Spokane, indef.
Mason & Keeler, Shea's, Toronto.
Masse, Ed & Nettie, Portland, Pa.
Mathews, Joca, Yankee Doodle Girls, B. R.
Mau's Dogs, O. H., New Brunswick, N. J.
Maxwell & Dudley, 106 W. 90th, N. Y.
May, Arthur O., P. O. Box 523, Norman, Okla.
Mayer, Robert, High Jinks, B. R.
Mayne, Elizabeth, Harry Bryant's, B. R.
McCabe, Jack, Century Girls, B. R.
McCabe & Peters, Ashland Hotel, Kansas City.
McCale, Larry, Imperials, B. R.
McCarthy, Myles, Union Hotel, Chicago.
McCarvers, The, 218 W. 28, N. Y.
McCree, Junie, La Salle, Chicago, indef.
McCullough, Walter, Alexander Hotel, Chicago.
McCune & Grant, 3 Banton, Pittsburg, Pa.
McFarland, Frank, 311 W. 142, N. Y.
McFarland & McDonald, Colonial Belles, B. R.
McFarland & Murray, Champagne Girls, B. R.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McGrath & Paige, 58 Wash, Middletown, Conn.
McGregor, Luiu, Grand, Altoona, Pa., indef.
McLaughlin, L. Clair, Sheridanville, Pa.
McLeod, Andy, Kentucky Belles, B. R.
McMahon's Watermelon Girls, Proctor's, Jersey City.
McKenzie & Shannon, K. & P., Albany.
McKinley, Nell, Jersey Lilies, B. R.
McNamee, Whitney, Fitchburg, Mass.
McWilliams, G. R., Orpheum, New Orleans.
Meaney, Lottie, & Co., Bijou, Winnipeg.
Melville & Higgins, 272 So. 2d, Brooklyn.
Melvin Bros., Kentucky Belles, B. R.
Melvey Trio, 97 Park, Chicago.
Merritt, Raymond, Empire, Los Angeles, indef.
Middleton, Gladys, Fischer's, Los Angeles, indef.
Mignon, Helene, Empire, St. Paul, indef.
Mills, Joe, Rollickers, B. R.
Mills, Wm., 20th Century Maids, B. R.
Millard, Frank, Lady Birds, B. R.
Millard Bros., Crackerjacks, B. R.
Millership Sisters, Watson's, B. R.
Miller, Elizabeth, 1726 W. 31 Pl., Cleveland.
Miller, Grace, Phillips', Richmond, Ind., indef.
Mills & Lewis, 114 E. 11, N. Y.
Millers, Three Musical, Dodge's, Keokuk, Ia.
Millman Trio, Tivoli, Bremen, Ger.
Mills & Morris, Clarendon Hotel, N. Y.
Mitchell & Cain, 611 Sterling Pl., Brooklyn.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Mitchells, The, Elmira, N. Y.
Monroe, George, 1553 Broadway, N. Y.
Montambo & Huri Falls, Empire, B. R.
Montrose, Louise, Majestic, Chicago.
Montague's Cockatoos, 54 W. 26, N. Y.
Montgomery, Geo. P., Box 488, Harrisburg, Pa.
Montgomery & Moore, 1009 Buttonwood, Phila.
Montray, 814 Western Ave., Allegheny, Pa.
Morette Sisters, 1237 Lee, Philadelphia.
Moon, Eddie, Majestic, Ft. Worth.
Mooney & Holbein, Hippodrome, Accrington, Eng.
Moore, Billy, National, Steubenville, O.
Moore & Dillon, Fay Foster, B. R.
Moore, Tom, Colonial, Lynn, Mass.
Moorehead, Harry (Dreamland), Norfolk, Va.
Morgan & Chester, Vanity Fair, B. R.
Morgan, Lou, Parisian Belles, B. R.
Morgan & McGarry, 13, Novelty, Denver.
Morre, Chas., Lady Birds, B. R.
Morre, Helen J., Night Owls, B. R.
Morrelle, Marie, 1724½ Main, Parsons, Kan.
Morris & Kramer, Dainty Duchess, B. R.
Morse, Billy, Anheuser's, Aberdeen, Wash., indef.
Morton, James J., 147 W. 45, N. Y.
Morton, Ed., Rollickers, B. R.
Mozarts, The, Olympic, So. Bend.
Muehiners, The, Valley, Junction, Ia.
Mullen & Corelli, Orpheum, San Francisco.
Mueller & Mueller, Lyric, Dayton, O.
Muller, Chum & Muller, 16, Charlotte, Ashville.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS. 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 9. New York, Jan. 4, 1908. No. 5.

Have you heard Chas. K. Harris' New Baby song

"There's Another Picture In My Mamma's Frame"

Write or call for it at once. Slides now ready for this beautiful baby song; every slide a hit with any audience. The best baby song since "ALWAYS IN THE WAY." Slides $5.00 per set. Write at once.

Muilini Sisters, Washington Society Girls, B. R.
Munger, Mort M., Frankfort, Ind.
Murphy, Whitman & Co., National, San Francisco.
Murphy & Andrews, 116 Washington pl., N. Y.
Murphy & Magee, Ideals, B. R.
Murphy & Palmer, 309 3d ave., N. Y.
Murphy & Willard, 605 No. 7th, Philadelphia.
Murphy, Geo. P., Tiger Lilies, B. R.
Murray, Elizabeth M., 13, G. O. H., Indianapolis.
Murray Sisters, 239 W. 52, N. Y.
Murray, Wm. W., 223 E. 14, N. Y.
Murtha, Lillian, 211 E. 10, N. Y.
Murray & Williams, Crystal, Elkhart, Ind.
Musketeers, Three, Jolly Grass Widows, B. R.

N

Nagel & Adams, Edmonton, Alberta, Can.
Narelle, Marie, Christchurch, New Zealand, indef.
Natus, Julie, Tiger Lilies, B. R.
Nawn, Tom, & Co., 420 W. 52, Phila.
Neff, John, 136 Main, Bridgeport.
Neills, Neill & Chapman, 1052 E. Main, Rochester.
Nelson-Farnum Troupe, 3141 Beverly rd., Brooklyn.
Nelson, Katherine, 10 Howland, Roxbury, Mass.
Nelson & Egbert, 483 Atlantic, Pittsburg.
Nevada & Eden, 243 W. 43, N. Y.
Newell Sisters, Jolly Girls, B. R.
Newell & Niblo, Empire, Popular, London, Eng.
Newman, Jules, Lady Birds, B. R.
Niemeyer & Odell, Blue Ribbon Girls, B. R.
Nicolai, Ida, Bohemians, B. R.
Night With the Poets, Orpheum, New Orleans.
Noble, Billy, 20th Century Maids, B. R.
Nolan, Fred, Boston Belles, B. R.
Norman's, Juggling Six, 5804 Mansfield, Chicago.
North, Bobby, 45 W. 116th, N. Y.
Nosses, The, 179 W. 47th, N. Y.
Nugent, Eddie, Trans-Atlantics, B. R.
Nugent, J. C., The Oaks, Canal Dover, O.

O

O'Brien-Havel, 616 52, Brooklyn.
Odell & Hart, 2063 Strand, Seattle.
Odell & Kinley, 127 W. 21, N. Y.
Ogden, Helen, 279 Clybourne, Chicago.
O'Hanna, San, G. O. H., Indianapolis.
Olivette, 225 Pacific, Brooklyn.
Omega, Ollie, Parisian Widows, B. R.
"Onetta," Park Hotel, Port Chester, N. Y.
Onthank & Blanchetto, P. O., Boston, Mass.
O'Neill, J. H., & Co., National, Erie, Pa.
O'Neil, Tommie, White's Gaiety Girls, B. R.
Orbasany's Irma, Majestic, Birmingham.
Olifans, Three, Castle, Bloomington, Ill.
O'Regan, Box 305, Ottawa, Can.
Orloff, Olga, Toreadors, B. R.
O'Rouke & Marie, Merry Makers, B. R.
Otto Bros., 10 Howland, Roxbury, Mass.

P

Palmer & Dockman, Majestic, Waco, Tex.
Palmer & Saxton, 119 E. 14, N. Y.
Palfrey & Hoefler, Riverside, L. I.
Paradise Alley, Bennett's, Ottawa.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Parks, Dick, 1268 E. 25, Los Angeles.
Parmelee & Mack, Lyric, Cleveland.
Patton, Grace, Rollickers, B. R.
Paulinetti & Piquo, 242 Franklin, Phila.
Pendletons, The, 135 Pittsburg, New Castle.
Pero & Wilson, 335 Temple, Washington, O.
Pearl, Kathryn, Rollickers, B. R.
Pearl, Violet, Rollickers, B. R.
Pelot, Fred & Annie, 161 Westminster, Atlantic City.
Pepper Twins, Lindsay, Ont., Can.
Perry & White, Miss N. Y., Jr., B. R.
Perry, Frank L., 747 Buchanan, Minneapolis.
Perry, Clayton, Ideals, B. R.
Petching Bros., Orpheum, Minneapolis.
Peters, Phil & Nettie, Bennett's, London.
Philbrooks & Reynolds, 220 E. 78, N. Y.
Phillips Sisters, Majestics, B. R.
Piercy & Fuida, 1926 Patterson, Baltimore.
Piccolo Midgets, Orpheum, New Orleans.
Pike, Lester, Fairhaven, N. J.
Plottis, The, Family, Butte.
Plum, Anna, Tacomah, Tacomah, Wash.
Poirer's Three, Castle, Bloomington, Ill.
Pollard, Jeanne, World Beaters, B. R.
"Polly Pickles' Pets in Petland," G. O. H., Syracuse.
Posner, Allan H., 436 Central Park W., N. Y.
Potter & Hartwell, Champagne Girls, B. R.
Powers Bros., 15 Trask, Providence.
Power, Coletta & Co., 179 Field, Detroit.
Prampin Trio, 347 W. 40, N. Y.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

RYAN AND WHITE

POSITIVELY THE BEST DANCING ACT IN VAUDEVILLE

Week Jan. 6, Keeney's, New Britain

Curtis, Palmer AND CO.

In "MAMA'S DARLING BOY," By AARON HOFFMAN

Booked solid by our Mascot, Harry Leonhardt.

Verdict of press and public, bigger hit than the School Act.

JAMES AND LUCIA COOPER

"CHATTERING CHUMS."

WEEK JAN. 6, GAYETY, MILWAUKEE. "Gee, Blutch made me laugh."

PRINCE and VIRGINIA

In a Novelty German Comedy and Character Singing Act.

Want engagement with good Dramatic or Burlesque Company for next season.
Both play strong parts in comedy and soubrette.

Keith's Theatre, Phila., This Week. Per. Address, 515 Creighton St., Phila., Pa.

JENNINGS AND JEWELL

GERMAN COMEDIANS. Second Season Robie's "Knickerbockers."

Tanean, Felix AND Claxton

Open for Clubs and Sunday Nights, January, February. Week March 9th and later open.

Per Add., 331 E. 93d Street, New York City.
OPEN FOR SUNDAY NIGHTS AND CLUBS.
Tel. 6489—79th St.

THE ASTRELLAS

Presenting Their Original Song and Dancing Novelty in Vaudeville. Address, care VARIETY.

SNITZ MOORE

In the Comedy-Dramatic Playlet "A SELF-MADE MAN."
One of the best offerings of the new year, as acknowledged by press and public everywhere.
Address VARIETY, Chicago Office.

WALTER SCHRODE AND LIZZIE MULVEY

Under the Direction of MISS JENIE JACOBS, 1402 Broadway, New York

Two NOVELTIES of MERIT! (in one act) Presented by

JNO. ZOUBOULAKIS

CLAY CARTOONIST AND MUSICAL VIRTUOSO
14 Minutes. (Seven in "one"; open or close.)

"The sort of Entertainment that Advances Vaudeville."

PRESENTING GEORGE ARLISS' FARCE

CHAS E. EVANS & COM'Y.

"IT'S UP TO YOU, WILLIAM"

PERMANENT ADDRESS, CHICOPEE FALLS, MASS.

VARIETY

KNICKERBOCKER THEATRE BUILDING, NEW YORK CITY.

CARDS OF ARTISTS

UNDER THE HEADING OF

"REPRESENTATIVE ARTISTS"

AT FOLLOWING RATES:

1-2 inch	single col.,	$3.00	monthly, net	2 inches	double col.,	$20.00	monthly, net
1 inch	"	5.00	" "	1-2 inch across page,		13.50	" "
1-2 inch	double col.,	6.00	" "	1 inch	"	22.00	" "
1 inch	"	10.00	" "	2 inches	"	44.00	" "

Larger Space Pro Rata

No advertisement under this heading accepted for less than one month and no preferred position given. Remittance must accompany advertisements forwarded by mail.
Cash discount for 6 and 12 months.

Have Your Card in VARIETY

CAUGHT

LAMONT'S

Trained Australian Cockatoos

DELIVERING THE GOODS

It is known by press and public to be the act of merit. No posing, stalling or faking with any mechanical device. It is the act that has trained birds. Yes, the act has birds doing back somersaults, and they do it in mid-air.

Gus Edwards Says:

that he wishes all his friends a HAPPY NEW YEAR! So does "THE HOUSE MELODIOUS," 1512 Broadway.

P. S.—Maude Earle is doing fine with the Schoolboys and Girls now playing on the Orpheum Circuit.

MORE P. S.—That was some Party, that "Blonde Party" GUS gave New Year's eve at Martin's. Did you catch it? Say Martin was tickled to death.

GUS EDWARDS MUSIC PUBLISHING CO.

Price, Bob, Nationoscope, Montreal.
Price, John R., & Co., 211 E. 14, New York.
Pritzkow, Louis, Century Girls, B. R.
Prosit Trio, 5 E. Main, Springfield, O.
Pryors, The, 30 No. Main, Providence.
Psycho, Mlle., Mansfield, O., indef.
Pudgie & Emmett, 464 Blewett, Seattle.
Pulien, Louella, 194 Jefferson, Trenton.
Pullman Porter Maids, Hammerstein's, N. Y.

Q

Quaker City Quartet, 403 Macon, Brooklyn.
Quigg, Mackey & Nickerson, Fenberg Stock Co. (Eastern).
Quinn & Mitchell, 20 Bay 26, Bensonhurst, L. I.

R

Radford & Valentine, Oxford, London, to Feb. 10.
Raffin's Monkeys, Novelty, Brooklyn.
Rain Bears, Majestic, Chicago.
Rainbow Sisters, Dreamland, McKeesport, Pa.
Raleigh & Harrington, 233 Winter, Hagerstown, Md.
Ralston & Son, Phillips, Richmond, Ind.
Rastus & Banks, Flora, Amsterdam, Holland.
Ranfs, The, Grand, Fargo, N. D.
Rankin, Virginia, Theatorium, Wassilon, Mo.
Rankin & Von Kaufman, Temple, Ft. Wayne.
Rawson & June, Phoenicia, N. Y.
Raymond & Harper, 6406 Lexington, Cleveland.
Raynos', Al., Bull Dogs, 13 Burtis, Auburn, N. Y.
Razarfs, The, 4503 No. 20, Phila.
Ray, Fred, & Co., Hopkins, Louisville.
Raymond, Fredericka, 16 E. 88th, N. Y.
Raynor, Val, Trans-Atlantics, B. R.
Reattino & Stevens, 114 E. 11, N. Y.
Reded & Hadley, World Beaters, B. R.
Red Raven Cadets, Cincinnati.
Redford & Winchester, Proctor's, Troy.
Reed Bros., 48 Saxton, Dorchester, Mass.
Reed & St. John, 454 Manhattan, N. Y.
Regal Trio, 116 W. Washington pl., N. Y.
Reid Sisters, 53 Broad, Elizabeth.
Reed & Earl, Chester Park, Los Angeles.
Reed, Harry L., Washington, Buffalo, indef.
Reeves, Al, Reeves' Beauty Show, B. R.
Remington, Mayme, Travel, 13, Orpheum, St. Paul.
Renards, Three, Lyric, Dayton, O.
Rennee Family, Sodini's, Clinton, Ia.
Reno, Geo. B., & Co., Empire, Cardiff, Wales.
Renshaw, Bert, Majestic, La Salle, Ill., indef.
Reuzetta & Lyman, Trocadero, B. R.
Rever & Yuir, Champagne Girls, B. R.
Reynard, Ed F., Proctor's, Albany.
Reynolds, Abe, Miss N. Y., Jr., B. R.
Rhodes & Engel, 223 Chauncey, Brooklyn.
Rice, Al, 262 Springfield, Newark.
Rice & Cohen, Orpheum, San Francisco.
Rice, True, 1223 State, Milwaukee.
Rice & Elmer, 343 E. 142d, N. Y.
Rice & Prevost, Alhambra, N. Y.
Rice & Walters, Boston Belles, B. R.
Richards, Chris, Columbia, Cincinnati.
Rich Duo, Roseland, Roseland, Ill.
Rich, Jack & Bertha, Grand, Portland, Wash.
Riley, Frank, Orientals, B. R.
Ronaldos, The, Sipes, Kokomo, Ind.
Richards, Great, Keeney's, New Britain.
Richards & Grover, Bijou, Quincy, Ill.
Ring & Williams, 102 Liberty, Baltimore.
Ritter & Foster, Alhambra, Paris, France.
Roberts, Four, 140 W. 36, N. Y.
Roberts, Hayes & Roberts, Gaiety, Galesburg.
Roberts, Signa, Majestic, St. Paul.
Robert-de-Mont Trio, 722 W. 14th Pl., Grand Rapids.
Robisch & Childress, G. O. H., Grand Rapids.
Robinson & Grant, 206 8th ave., N. Y.
Robinson, Parquette Trio, Allentown, Pa.
Robinson, Tom, Scribner's Big Show, B. R.
Rockaway & Conway, Temple, Ft. Wayne.
Rogers & Mackintosh, 121 W. 42d, N. Y.
Romola, Bob, Bijou, Davenport, Ia., indef.
Rooney & Bent, K. & P. 23d St., N. Y.
Rooney, Katie, Poli's, Springfield.
Rooney Sisters, 807 N. Patterson Pk. Ave., Baltimore.
Roscoe & Sims, Rentz-Santley, B. R.
Rose & Ellis, Yankee Doodle Girls, B. R.
Ross & Lewis, Surrey, London, Eng.
Rosso & Simms, Bowery Burlesquers, B. R.
Rousek, Jack, Air-Dome, Leavenworth, indef.
Rowland, Franklin, Atlantic Garden, N. Y.
Royal Musical Five, 249 So. 9th, Brooklyn.
Russell & Held, Sheedy's, Fall River.
Russell, Fred, Bowery Burlesquers, B. R.
Russell, Fred P., Empire, Pittsfield, Mass.
Russell & Davis, Pastime, Atlanta, indef.
Ryan & Richfield, Colonial, N. Y.
Ryan & White, Keeney's, New Britain.

S

Sattler, Chas., Lady Birds, B. R.
Sanford & Darlington, 2422 So. Adler, Phila.
Salvaggis, 5, Miss N. Y., Jr., B. R.
Sandow & Lampert, Orientals, B. R.
Schaar Trio, Varieties, Terre Haute.
Schack, Nat, O. H., Greenville, O.
Scheil's, Mme. Circo Bell, Mexico City, to Jan. 4.
Schepp, Grover, Rollickers, B. R.
Schmidling, Harry H., 287 W. Monroe, Chicago.
Schuster, Milton, Palace, Boston, indef.
Schrock & Rice, Academy, Chicago.
Scott, Edouard, Grand, Reno, Nev., indef.
Sears, Gladys, Parisian Belles, B. R.
Sefton, Harry, & Co., Empire, Springfield, Ill.
Seguin, Wood, Eugenia, 2314 Hollywood, Toledo.
Septette, Olympic, Chicago.
Seymour Sisters, Orpheum, Portsmouth, O.
Seymour, O. G., & Co., Dominion, Winnipeg.
Seyons, The, Parisian Belles, B. R.
Shannons, Four, Olympia, So. Bend.
Sharpe, Dollie, Family, Pottsville, Pa., indef.
Sharrocks, The, 521 Main, Lewiston, Ida.
Shaws, Aerial, 266 W. 24, N. Y.
Shean & Warren, 31 Chester, Mt. Vernon, N. Y.
Sherman & Fuller, 853 N. 8, Reading, Pa.
Sherman, De Forest, Co., Sherman Farm, Central Pk., L. I.
Shirhart, Anson, Crystal, Detroit, indef.
Short & Edwards, 57 Middagh, Brooklyn.
Shrodes, Chas. & Alice, K. & P., Jersey City.
Simms, The Mystic, Box 369, Dobbs Ferry, N. Y.
Sieger, Lillian, Harry Bryant's, B. R.
Sidman, Sam, Columbia, Oakland, Cal., indef.
Sidonne & Kellie, 424 E. Chicago ave., Chicago.
Silver Stars, 51 Hanover, Boston.
Simpsons, The Musical, Wigwam, San Francisco.
Sinsay's Dogs & Cats, 101 W. 40, N. Y.
Slater & Finch, Savoy, Fall River.
Sloan, Grace, Orpheum, Salt Lake.
Smith & Arado, 325 Converse, E. St. Louis, Ill.
Smith & Convey, Trans-Atlantics, B. R.
Smith Bros., 66 Hawthorne, Hartford.
Smith, Wm. M., Broadway Gaiety Girls, B. R.
Smith & Brown, Morning Glories, B. R.
Smythe, Wm. H., Gay Morning Glories, B. R.
Snyder & Buckley, Columbia, St. Louis.
Sommers & Storke, Ideals, B. R.
Somers, Zalmar, Pat White's Gaiety Girls, B. R.
Some Quartet, Merry Maidens, B. R.
Sonnett, Annette, City Sports, B. R.
Song Birds, K. & P. 5th Avenue, New York.
Soper, Bert, Star, Altoona, Pa., indef.
Spencer, Lloyd, Lyric, Houston, indef.
Spoler, Lew H., Empire, B. R.
Stanford, Billy, Star, McKeesrocks, Pa.
Stanley, Mr. & Mrs. W. H., Grand, Homestead, Pa.
Stanley, Minna, City Sports, B. R.
Stanton & Sandberg, 711 Orch, Chicago.
Steinert & Thomas, 120 W. 135, N. Y.
Steger, Julius, & Co., Poli's, Bridgeport.
Sterns, Al., 253 W. 30, N. Y., care Dunn.
Stevens, Leo, Washington Society Girls, B. R.
Stevens & Boehm, 325 E. 14, N. Y.
Stewarts, Musical, Bohemians, B. R.
Stewart, Harry, Rose Sydell, B. R.
Stickney's Pony & Dogs, Hempstead, L. I.
Stirk & Dan, 28 Hancock, Brockton, Mass.
St. Onge Bros., 22 Portland, Worcester.

SPISSELL BROS. & MACK
IN "CAFE DE PARIS."
Jan. 6, Keith's Union Sq., N. Y.

Stone, Beth, Lyric, Lincoln, Neb.
Strickland, E. C., Majestic, Ann Harbor, Mich.
Stuart & Keeley, Main, Peoria, Ill.
Sturgis, Ida, Imperials, B. R.
Stutzman & Crawford, Unique, Eau Claire.
Sullivan, W. J., Bijou, Jamestown, N. D., indef.
Sully & Phelps, O. H., Hudson, N. Y.
Subers, Emile, Olympia, Chicago.
Sullivan & Pasquelena, Dominion, Winnipeg.
Summers & Winters, Spellman, C. R.
Sutcliffe Troupe, Empire, Cardiff, Wales.
Sutton & Sutton, High School Girls, B. R.
Svengala, Franklyn, Worcester.
Sweet, Eugene, 25 Cherry, Providence.
Sweeney, John S., 452 Turner, Allentown, Pa.
Swor Bros., 713 W. 63, Chicago.
Sylows, The, Parisian Belles, B. R.
Symons, Jack, Lyric, Danville, Ill.
Sytz & Sytz, Lyric, Galveston.

T

Tanean, Griswold, Troy.
Taneau, Felix & Claxton, 331 E. 93d st., N. Y.
Talcots, The, Crystal, Marion, Ind.
Taylor, Teil, La Salle, Chicago, indef.
Tegge & Daniel, 2148 No. Robly, Chicago.
Tempest Trio, Bijou, Superior, Wis.
Tenors, Four, Pat White's Gaiety Girls, B. R.
Thomas, David, c/o Moyer, Atlanta.
Thompson & Carter, City Sports, B. R.
Thompson, Harry, 112 Covert, Brooklyn.
Thorne, Mr. & Mrs. Harry, Hotel Braddock, N. Y.
Tiddlewinks & Dugan, 503 Hudson, N. Y.
Tierney, Belle, 74 N. Main, Woonsocket, R. I.
Tinney, Frank H., 812 Moore, Phila.
Tivoli Quartette, Orpheum, Minneapolis.
Tomkins, Wm., Orpheum, Salt Lake.
Torcat, Bennett's, London.
Travers, Belle, Orientals, B. R.
Trillers, The, 346 E. 20, N. Y.
Troubadours, Three, Lyric, Mobile.
Troyer Lafe, Irwin, Goshen, Ind., indef.
Truesdell, Mr. & Mrs. Howard, Hathaway's, New Bedford.
Trocadero Quartet, Dixieland, Jacksonville, Fla.
Turner, Bert, Crystal, Logansport, Ind.
Tyce, Lillian, 733 Mt. Prospect, Newark.
Tyroleans, Fourteen, 242 E. North, Chicago.

U

Ullrich, Fritz, 2418 N. 16, Phila.
Usher, Claude & Fannie, 38 Henry, Jersey City.

V

Valadons, Aerial, Broadway, Middletown, O.
Valdare & Varno, Greencastle, Ind.
Valmore, Mildred, Toreadors, B. R.
Valveno Bros., 107 E. 31, N. Y.
Van Cleve, Denton & Pete, 236 E. 14, N. Y.
Van Gofre & Cotrely, Fischer's, Los Angeles.
Van Lee, James, Yankee Doodle Girls, B. R.
Vardaman, 270 W. 39, N. Y.
Vardon, Perry & Wilbur, Crackerjacks, B. R.
Variety Quartet, Phila., Pa.
Veda & Quintarow, Welland, Morganstown, W. Va.
Vedmars, The, 749 Amsterdam, N. Y.
Vermette-Carpottie Trio, 451 Rue Brebocuf, Montreal.
Verna, Belle, Orpheum, Springfield, O.
Viola & Bro., Family, Scranton.
Voelker, Mr. & Mrs. Frederick, 13, Keith's, Phila.
Von Dell, Harry, 458 Notre Dame, Manchester, N. H.

W

Waddell, Fred & Mae, Temple, Alton, Ill.
Waggand & Waggand, 13, Gem, Woonsocket, R. I.
Wahlund, Tekela Trio, 205 W. 22, N. Y.
Walters, Harry, 1553 Bway, N. Y.
Watson's Farm Yard, Poli's, Bridgeport.
Watson, Fred, Orpheum, Salt Lake.
Walton, Irving R., Irwin's Majestic, B. R.
Waller & Magill, 102 7th ave., N. Y.
Ward, Alice Lillian, Los Angeles.
Ward, Klare & Co., Los Angeles.
Ward Trio, 640 32, Milwaukee.
Warren & Brockway, Reilly & Woods, B. R.
Wangdoodle Four, Vanity Fair, B. R.
Washer Bros., Oakland, Ky.
Walsh-Lynch & Co., Irwin's Big Show, B. R.
Walsh, George, Toreadors, B. R.
Washburn, Blanche, Broadway Gaiety Girls, B. R.
Waterbury Bros. & Tenney, K. & P. 58th St., N. Y.
Waters, Harry, 1553 Broadway, N. Y.
Watson, Jos. K., Rollickers, B. R.
Webb & Connelly, Majestic, Little Rock.
Webb, Harry L., Beatrice, Neb.
Webb, Josie, Tiger Lilies, B. R.
Webb, Mabel, Pat White's Gaiety Girls, B. R.
Weber, Chas. D., Bowery Burlesquers, B. R.
Weber, John, Broadway Gaiety Girls, B. R.
Welch & Maitland, Vanity Fair, B. R.
Wells, Pauline, Parisian Widows, B. R.
Wells, Billy K., Harry Bryant's, B. R.
Wentworth, Vesta & Teddy, Armory, Binghamton.
Werden & Saylor, Keith's, Providence.
West, John A., 161 W. 66, Chicago.
West & Benton, Oak Park, Sacramento, indef.
West, Harry, Washington Society Girls, B. R.
West, Ed., Parisian Belles, B. R.
Weston, Emma, Empire, B. R.
Weston, Sadie, Parisian Belles, B. R.
Wheeler Children, 2514 No. 25, Phila.
Wheeler & Rosey, 15 So. Clark, Chicago.
Whalley & Whalley, Shelby, Shelby, O.
Whelan & Searles, 1520 Glenwood, Phila.
White, Dennison & White, Nixon, Washington, Pa.
White, Ed. & Rolla, Family, Butte.
White Hawk, 750 Westchester, N. Y.
White, Pat, Pat White's Gaiety Girls, B. R.
White, Tom, Lady Birds, B. R.
Whittle, W. E., Majestic, Johnstown, Pa.
Whitehead, Joe, 408 W. 33, N. Y.
Whitely, James, Trans-Atlantics, B. R.
Whiteside, Ethel, Empire, Mt. Adlesbourgh, Eng.
Whitman, Frank, 604 No. 2, Reading.
Wiggans, Joe, Imperials, B. R.
Wilbur, Caryl, Empire, Islington, London, Eng.
Wilder, Marshal P., 256 W. 97, N. Y.
Wilfred & Lottie, Bijou, Flint, Mich.
Williams, C. W., 3313 Jamaica, Richmond Hill, L. I.
Williams, Frank & Della, Grand, Homestead, Pa.
Williams & Mayer, 309 W. 55, N. Y.
Williams, Jud, Wasson's, Joplin, Mo.
Williams, Joe, Jersey Lilies, B. R.
Williams, Sam, Orpheum, Harrisburg, Pa.
Williams & West, High Jinks, B. R.
Wilson, Tony, Heloise & Armoros Sisters, 1 Prima rd., Brixton, London, S. E., Eng.
Wilson, Alf & Mabe, 256 W. 37, N. Y.
Wilson Bros., Proctor's, Jersey City.
Wilson, Jack, & Co., Keith's, Utica.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilson, Sam, High Jinks, B. R.
Wilton, Belle, Vanity Fair, B. R.
Wincherman, V. F., Bennett's, Hamilton.
Winkler & Kress, G. O. H., Morganstown, W. Va.
Wixon & Enton, People's, Evansville.
Wood Bros., 207 E. 14, N. Y.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Woodford's Animals, Rose Sydell, B. R.
Woodford & Marlboro, Greenville, O.
Wormser Tots, 502 W. 3, Davenport, Ia.
Wordette, Estelle, & Co., 40 W. 34, N. Y.
World & Kingston, Shea's, Buffalo.
Work & Ower, Auditorium, Lynn.
Worthley, Minthorne, 125 Lexington, N. Y.
Wynn & Lewis, Poli's, Worcester.

Y

Yackley & Bunnel, Elm Villa, R. F. D. 6, Lancaster, Pa.
Yalto Duo, 229 W. 38, N. Y.
Yomamato Bros., Emerald, Adams Co., O.
Young & De Vole, 8 Lower 5, Evansville.
Young & Manning, 2130 Grant, Denver.
Young, Harry C., Lady Birds, B. R.
Young, Ollie, & Bros., 58 Chittenden, Columbus, O.

Z

Zamloch & Co., 1080 62 st., Oakland, Cal.
Zanoras, Cycling, Lyric, Danville, Ill.
Zaras, 4, 104 W. 40, N. Y.
Zeda, H. L., 211 E. 14, N. Y.
Zenda, Parisian Widows, B. R.
Zeno, Bob, 348½ 1, Portland, Ore.
Zolas, The, Bijou, Dubuque, Ia.
Zimmerman, Al., Empire, B. R.
Zinn's Famous Dancing Girls, Empire, San Francisco.
Ziska & King, Dockstader's, Wilmington, Del.

JEROME & SCHWARTZ
ILLUSTRATED SONGS.

"COME BACK TO OLD MANHATTAN, DEARIE"
A Novel Ballad, Something Different from Anything Else in Slides.

"MY IRISH ROSIE"

"Any Old Time at All"
The Big Hit of "The Rich Mr. Hoggenheimer"

AND THE NEW SENSATIONAL IRISH HIT

"MISS KILLARNEY"
Beautiful Slides by DeWitt C. Wheeler.

All Songs Published by

FRANCIS, DAY & HUNTER
PUBLISHERS
15 W. 30th ST., NEW YORK CITY

BURLESQUE ROUTES

WEEK JANUARY 6.

When not otherwise indicated, "L. O." after show indicates it is "laying off."

American, Theatre Royal, Montreal.
Avenue Girls, Met. O. H., Duluth.
Bachelor Club, Gayety, Toronto.
Behman Show, Standard, Cincinnati.
Blue Ribbons, 6-8, Bijou, Reading; 9-11, Gayety, Scranton.
Bon Tons, L. O., 13, Majestic, Kansas City.
Boston Belles, Waldman's, Newark.
Bohemians, London, N. Y.
Bowery Burlesquers, Gayety, Philadelphia.
Brigadiers, Folly, Chicago.
Broadway Gaiety Girls, Howard, Boston.
Bryant's, Harry, Lyceum, Boston.
Casino Girls, Empire, Toledo.
Century Girls, 6-8, Lyceum, Troy; 9-11, Gayety, Albany.
Champagne Girls, Bowery, New York.
Cherry Blossoms, Columbia, Boston.
City Sports, Star, Brooklyn.
Colonial Belles, Empire, Chicago.
Cracker Jacks, Gayety, Washington.
Dainty Duchess, 6-8, Gilmore, Springfield; 9-11, Bijou, Reading.
Dreamlands, 6-8, Gayety, Albany; 9-11, Lyceum, Troy.
Empire Show, Trocadero, Philadelphia.
Fay Foster, Shubert, Newark.
Girl from Happyland, Palace, Boston.
Golden Crook, Garden, Buffalo.
High Jinks, Bon Ton, Jersey City.
High School Girls, 6-8, Grand, Chester, Pa.; 9-11, L. O.; 13-15, Gayety, Albany; 16-18, Lyceum, Troy.
Ideals, Bijou, Philadelphia.
Imperials, Academy, Pittsburg.
Irwin's Big Show, Gayety, Pittsburg.
Jersey Lilies, Gayety, St. Louis.
Jolly Grass Widows, Eighth Avenue, New York.
Jolly Girls, Dewey, New York.
Kentucky Belles, 6-8, Des Moines; 9-11, St. Joe.
Knickerbockers, Gayety, Detroit.
Lady Birds, Gotham, New York.
Lid Lifters, Casino, Philadelphia.
Majestics, Gayety, Baltimore.
Mardi Gras Beauties, Murray Hill, New York.
Masqueraders, Euson's, Chicago.
Merry Maidens, 6-8, Star, Scranton; 9-11, Jacobs', Paterson.
Merry Makers, Bucklingham, Louisville.
Miss New York, Jr., Monumental, Baltimore.
Morning Glories, Gayety, Milwaukee.
Nightingales, Century, Kansas City.
Night Owls, Gayety, Birmingham.
Orientals, Colonial, Cleveland.
Parisian Belles, Lyceum, Washington.
Parisian Widows, 6-8, Gayety, Scranton; 9-11, Bijou, Reading.
Pat White's Gaiety Girls, Star, Milwaukee.
Reeves' Beauty Show, Gayety, Columbus.
Reilly & Woods, Star, Toronto.
Rentz-Santley, Greenwall, New Orleans.
Rialto Rounders, Standard, St. Louis.
Rice & Barton, Olympic, Brooklyn.
Rollickers, 6-8, Jacobs', Paterson; 9-11, Star, Scranton.
Rose Hill, Majestic, Kansas City.
Rose Sydell, Gaiety, Brooklyn.
Runaway Girls, 6-8, Empire, Albany; 9-11, Empire, Holyoke.
Sam Devere's, Star, St. Paul.
Scribner's Big Show, Trocadero, Chicago.
Star Show Girls, 6-8, Indianapolis; 9-11, Terre Haute.
Strollers, Evansville.
Thoroughbreds, Dewey, Minneapolis.
Tiger Lilies, Imperial, Providence.
Toreadors, Avenue, Detroit.
Trans-Atlantics, Westminster, Providence.
Trocaderos, Empire, Cleveland.
20th Century Maids, Lafayette, Buffalo.
Vanity Fair, 125th Street Music Hall, New York.
Washington Society Girls, 6-8, Terre Haute; 9-11, Indianapolis.
Watson's Burlesquers, Park, Brooklyn.
World Beaters, Corinthian, Rochester.
Yankee Doodle Girls, People's, Cincinnati.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

THE THREE NIGHTINGALES

Big Hit Everywhere

MINNIE MARX, Mgr.

WILFRED CLARKE

Presenting His Sketches

"NO MORE TROUBLE" and "WHAT WILL HAPPEN NEXT!"

Address, care Lambs' Club, New York City.

HARRY AND KATE JACKSON

Presenting "HIS DAY OFF." IN VAUDEVILLE. TIME ALL FILLED.

HARRY JACKSON, General Stage Director for JULES MURRY.

Address United Booking Office or Room 1, New York Theatre Building, N. Y. City.

FRED KARNO'S Comedians

Original London Comedy Company.

Manager, ALF. REEVES.

KLAW & ERLANGER CIRCUITS. Representative, WM. MORRIS.

"A NIGHT IN AN ENGLISH MUSIC HALL" (with Billie Reeves, the original "drunk"), "A Night in the Slums of London," etc., etc., in repertoire.

All productions copyrighted. Pirates, keep off. Attorneys, House, Grossman and Vorhaus, who have already confirmed all our legal rights.

Freeman Bros.

Those refined medley singers and dancers who do different styles of dancing. Now on the Sullivan & Considine Circuit. Coming East soon. Open for Burlesque or Vaudeville for next season.

A HAPPY AND PROSPEROUS NEW YEAR TO ALL.

Go-4th AND DOYLE

Week Jan. 6, Majestic, Ft. Worth, Texas. ("All Right") Week Jan. 13, Majestic, Dallas, Texas.

THE ECCENTRIC RECRUITS,

Swan AND Bambard

"On Guard" with W. B. Watson's Army, playing Grogan and the Sheriff in "Krausemeyer's Alley."

JAN. 6, PARK, BROOKLYN. Agents, WESLEY & PINCUS.

THE SPEAKER OF TALK

PHIL MILLS

In LEW SULLY'S nonsensical narration entitled "ORATORICAL DISTURBANCES"

JOE COOK

The Juggling Kid

IN HIS OWN ORIGINAL NOVELTY, "JUGGLING IN THE DEPOT."

Direction JACK LEVY.

LILLIAN HALE & CO.

IN "THE PHANTOM RIVAL," BY SAGER DEAN.

One of the best laughing sketches in vaudeville. Big success everywhere.

JUST KIDS

RAWSON and CLARE

FEATURED WITH WEBER & RUSH'S "BON TONS."

THE FREAK AUTHOR-COMEDIAN.
I AM RICH, NOT IN MONEY, BUT IDEAS.

JAS. B. RICE

JAS. B. RICE

THE DUTCH CLOWN WITH THE TANGLEFOOT DIALECT.

VARIETY

Playing Klaw & Erlanger Circuit Open time after April 1st

SEYMOUR and NESTOR

Character Songs and Changes. 120 W. 116th St., New York. Phone 3470 Morningside

A SMART ACT SMARTLY DRESSED.

INNESS and RYAN

KEITH-PROCTOR CIRCUIT.

Have Your Card in VARIETY

Eckhoff and Gordon

THE MUSICAL LAUGH MAKERS

ADDRESS, CARE VARIETY.

SONG BOOKS

THE CHAS. K. HARRIS SONGSTER

ABSOLUTELY THE BEST

ALWAYS CONTAINS THE LATEST HITS

$10.00 PER THOUSAND

With Company's Name, $11.00 per thous'd

Immediate Delivery

CHAS. K. HARRIS

31 West 31st St. New York

The Largest Ballad House in the World

JOS. W. COHEN'S

UNREDEEMED

Fine white DIAMONDS 25 per cent. lower than market value. Exchangeable at full price paid and RETURNABLE ANY TIME, less 5 per cent.

Diamond Broker

627 PENN ST., READING, PA.

MAGICAL APPARATUS

of every description, best make. Large illustrated cat. No. 24, 15c. Illustrated cat. No. 25 FREE.

BAILEY & TRIPP CO.,

P. O. Box 460,

CAMBRIDGEPORT, MASS.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

"Variety's" Credential Cards to Correspondents for 1908 are now out, and only those for the coming year should be recognized.

No person without one is authorized to represent "Variety."

CHICAGO

By FRANK WIESBERG.

VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle, Monday rehearsal 9).—Richard Golden, supported by three players, presented for the first time here a dramatic sketch by Clay M. Greene, "A Case of Divorce." It tells a terse, interesting story, highly dramatic and splendidly acted. O'Brien Havel and Effie Lawrence in "Ticks and Clicks" were liked immensely. Willy Zimmerman gave his artistic impersonations of musical conductors, achieving success. Julius Tannen delivered the same routine of stories heard last season in his perfect manner. Edward Clark and his Winning Widows have a good entertainment. Lucy and Lucier returned with the same material, but the vehicle is improved otherwise. Berry and Berry created amusement. Paul Barnes introduced his tramp specialty, with some bright talk, while Los Aubin Leonel sang French songs, making changes in attire. Casey and Craney offered a singing and talking act, which was liked, and cycling Zanoras showed trick cycling. Mason and Bart closed with their clever bar feats.

AUDITORIUM (Klaw & Erlanger, mgrs.; Millward Adams, director. Sunday rehearsal 10:30, Colonial Theatre).—Shifting followed after the second number. This was probably due to the non-arrival of two acts on Sunday. They are Mlle. Liane D'Eve and Julian Rose. The Walthour Troupe, five in number, did well with their expert cycle feats and eccentric comedy. More striking tricks so dexterously accomplished have seldom been seen here. Lily Flexmore makes her debut. She is billed as "La Zephyr," and scored tremendously with wonderful flexible dancing. It is an absolute novelty. Chas. R. Kitts and Rhoda Windrum in a military comedy, "The Cuckoo," furnished solid entertainment. The vehicle would be more valuable if some of the long speeches were curtailed and portions of the incidents modified. Edith Helena retained another week, scoring the same hit. One of the emphatic hits was May Belfort, first time in Chicago. Miss Belfort was attired in a beautiful gown and was cordially received on her entrance. "The Story of a Woman Hater," "False Liza Leech," and "The Rake's Progress," were the songs rendered in a clear, pleasing voice. R. G. Knowles returned after an absence of several weeks, with his songs and talk, duplicating his previous success. Cinquevalli, who figured in the important inaugural bill, is also listed as a prominent acquisition. Eight Yuilians, Risley feats and acrobatics, surpassed any other act of their kind seen here this season.

SID. J. EUSON'S (Sid. J. Euson, mgr.).—Although there is nothing particularly enhancing or original in "The Wrong Widow," prepared by James Cooper and Snitz Moore for "The Morning Glories," the third show of Weber & Rush to visit us this season, the fragments have been selected with evident care and so scattered as to give the action the desired results. The material has little reference to the title or plot, which discloses itself conveniently and is intercepted at the point of denouement by musical numbers and "business." There are two "widows." One is gay femininity, full of frivolity and dash, while the other is more sedate and dignified. The contrast in appearance was too marked for much mistaken identity in the plot. No one seemed to care what became of the "story" so long as the comedians furnished unsubsiding fun. A minstrel first part occupied about ten minutes. Several very familiar jokes were heard. The "Trolley Car" song used last season was repeated, with the same satisfactory results. The burlesque is without a name. It is reminiscent of a piece employed by the "Parisian Widows" last season. The setting should have been a seashore instead of interior. The "skating" number was revived, also "Milo" with stunning Oriental costumes. The "Cherry Tree" song would have been more effective with electric bulbs, especially when the stage is darkened. One plump blonde made herself conspicuous in strenuous movements, which earned for the Oriental number several encores. Weber & Rush have been more liberal in the costume display; the changes being frequent and attractive in design and arrangement. Moore is a jovial German with a tendency to dispel woeful moments, which he does in a felicitous manner. In "A Self-made Man" he shows decided improvement over a year ago, when the dramatic vehicle was given at the Trocadero. Ed. Goldsmith, as the son, is too timid, but will probably do better when he is acquainted with the part. Heloise Horton should drop the Irish dialect. It is not perfect and unnecessary. Clara Raymond did well. The act made a very deep impression. James Cooper is unctuous. That he is a good comedian there can be no question. His olio act with Lucia Cooper was liked. Miss Raymond is a prepossessing blonde, and was evident in catchy numbers, while Miss Cooper made herself prominent in an agreeable part. Hill, Cherry and Hill showed a series of intricate feats on bicycles with comedy that brought applause. Smith and Brown danced energetically. They should eliminate one song and show their fancy dancing, which won on its merits.

EMPIRE (William Singer, mgr.).—Pat White and his "Gaiety Girls" are at the Empire for the first time. "Casey at the Bat," and "The Down and Out Drug Store" are the vehicles used. The former is replete with fast action and hilarity, and the latter contains a little more "slap-stick" and rough-house than is usually found in burlesque this season. "The Doctor's Shop" has been utilized and served in ludicrous style. A better, more animated and willing bunch of choristers has not been seen this season. There is dash, snap and exnetness in their gyrations. The girls carry the burden well. They dress becomingly, but their singing has a monotone effect. The light effects were handled admirably and the "cuckoo" song arrangement is novel. Pat White is one of the best low Irish comedians seen this season. While his style borders on the familiar uncouth tad in make-up and conception, there is aptness and wisdom in the manner in which he handles the material. He is a conscientious comedian, always formulating something amusing to divert his auditors. Zelma Summers is a sprightly young woman and sings quite charmingly. Her specialty in the olio won for her much aplause. Anna Grant, an attractive blonde, was one of the soubrettes, sharing distinction with Miss Summers. Grace Addison Barrett distinguished herself in a matronly part, although she appeared as young as her supposed daughters. The mimic "ball game" created laughter, also the absurd "barber shop." The only respite for noise and confusion occurs during the olio. The "Three Terrors" appear in dances. No reason is ascribed for the name. Their behavior in a series of dances does not indicate that the "terror" is properly applied. Watson and Bert in "A Busy Business Man," extracted some time-worn jokes together with some bright and up-to-date remarks, and Jennings and Webb sang songs. Miss Webb does the singing. The Malvern Troupe, composed of three men, one woman and a mite of a youngster, apparently six years old, proved the feature. Their shoulder leaps and somersaulting showed agility and strength. It is a good act. The show all around affords excellent entertainment.

FOLLY (John A. Fennessy, mgr.).—"The Washington Society Girls."

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle, Monday rehearsal 9).—The Sunny South; Snyder and Buckley; Grace Hazard; Kelly and Violette; Edwin Stevens and Company; Paul Barnes; Montrose Troupe; Jeanette Adler and Company; the Geromes; Peerless Quartet; Tops and Topsy; Ratto Brothers.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle, Monday rehearsal 9).—Bobkers Aroles; Etienne; Girardot and Company; Cliff Gordon; O'Hana San and Company; Elizabeth Murray; Conn. Howley and Willard; Edna Campbell and Company; Glen Burt; Welch and Earl; Fred Lasere; Imperial Four.

SCHINDLER'S (L. Schindler, mgr.).—The Three Ernests; Knox and Alvin; Great Caesar and Company; Peterson Brothers; Dorothy Vaughn; Sharp and Swift.

NORTH AVENUE (Paul Sittner, mgr.).—Sparks and Sparks; Forrest Family; The Rooneys; T. Roy Barnes and Bessie Crawford; Deming and Brogan; Roberts Four; LeRoy Bland; Mabel Ellis.

TEDDY (Geo. Powell, mgr.).—Valure and Clark; Marvellous Mells; Great Tacins; Pete Loose; James Brown May and Company; Mae Jackson.

IOLA (A. W. Roth, mgr.).—Hart Trio; Taylor and Crawford; Wellington Brothers; Bankes and Kingman; Jennie Goode; Welsh and Welsh.

NATIONAL (C. R. Svening, mgr.).—Tetauwari Japanese Troupe; Wiley Ferris and Company; The Harts; Dancing Ashwells; Ruth Burkett; Kollins and Klifton.

IMPERIAL (P. J. Schafer, mgr.).—George and Pauline Kidd; Minnie Hess; Sedor Grant; Real Comedy Four; Harry Haley; Lillian Burnell.

NEW CRYSTAL (Fred Schaefer, mgr.).—Bradley, Miller and Freeman; Roy Lee Wells; Courtney and Jeannette.

GARY (Gary, Ind.).—Walker and Burrell; Thomas and White; Le Conde and Le Clear; Bertha Phillipi; Lena Young.

LYRIC (Chicago Heights).—Mildred LeRoy; Moore and Vaughan; Mack Sisters; Sam Morris.

NOTES.—Junie McCree, who underwent an operation as a result of ptomaine poisoning, is rapidly recovering. His part in "The Girl Question" is now beng played by Joe Whitehead.—Brothers DeVan are on the Sullivan-Considine Circuit in the Northwest, playing return engagements in Seattle and Vancouver. They will remain in that territory until May.—John Grieves, manager of "The Merry Makers," was confined to his room with the grippe last week.—Daniel's Scenic Studio in the Chicago Opera House Block has been newly fitted up and enlarged. This concern has furnished the scenery for a number of vaudeville theatres which recently opened in the Middle West.—Chas. Crolius, stage manager of the Auditorium, was presented with a handsome silver mounted fountain pen by Geo. W. Lederer.—Sidney Zuckerman, formerly artist for the Shubert attractions, will probably become staff cartoonist on one of the daily newspapers here.—Clark's dogs and ponies will play around Illinois and vicinity in the near future.—Garnel and Doherty are in the city arranging their time.—Edgar Foreman and Company, having finished their engagements in the South, will play the circuits in the middle states during the winter.—Track, Gladden and Bessie Babb are booked in the Middle West until June.—Dixie Electric Theatre Company, Columbus, Ga., incorporated, with capital of $10,000, will operate moving picture theatres. Incorporators are Z. A. Brooks, R. I. Zachrias, E. J. Brooks.—A theatre seating 1,000 will be erected at St. Louis by the Bourland Investment Company of that city. The building will be two stories high.—Selbini and Grovini are negotiating for Western booking. They are at present in the East.—Whelan and Searles are playing in Iowa and Wisconsin.—Mitchell and Browning in "His Last Chance" are filling dates in Illinois.—Sisters Beardsley are coming this way to play one of the circuits for the first time this month. They are now in New York.—Rose and Ellis closed with the "Yankee Doodle Girls" and will go in vaudeville for the balance of the season.—Work on the new vaudeville theatre which is being erected at Galveston, Tex., for Hoffman & Brand, will be rushed to completion so as to open during the spring.—Riley and Fleming open in the Middle West about Feb. 1.—Gaiety Comedy Four are coming eastward from the Coast, where they have played for some time.—Woolley and Piers Trio will play dates at the conclusion of their engagement at the Rink, Cincinnati.—Sanson and Delila are looking for an opening in the West.—Andrews and Fields are playing in West Virginia and Ohio.—Don and Mae Gordon Company has been reduced to three people. One man and two women now comprise the act.—While playing in Chicago last week the members of the "Merry Makers," under the management of John Grieves, formed a unique club known as "The Tessie Tent Club," for the purpose of developing irrational instincts among its loyalists. Theodore Metz, musical director, has been appointed the "Big Chief." Other partisans are Sam R. Adams, H. P. Kelly, Wm. Hinges, Gladys S. John, Mamie Elhart, Wm. Manssey, Michael O'Rourke. They are known in the dressing room as "Papooses."—Alvo and Copeland are in the city booking future time in the Middle West.—Cushing, Merrill and Davis are playing in Iowa.—Tony Castellane and brother left for New York this week, their first invasion of the East in three years.

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office,
1115 Van Ness Ave. (Room 112).

ORPHEUM (Martin Beck, gen. mgr.).—Week 22: This was the first week of this season's road show and there was a diversity of opinion as to its comparison with last year's traveling combination. It certainly did not rank with several of the ordinary bills offered during the past session. The aggregation possessed the advantage of being made up of faces entirely new to us, and all received their pro rata of approval. "Marse Covington," a playlet from the pen of George Ade, was rather disappointing considering its source, as there was a general expectation of something less serious in theme from the slang fablist. Kelly and Kent were hard workers and their energetic eccentric comedy efforts brought them a hearty response. The Tom Jack Trio had a novelty musical act that proved taking. Keno and D'Arville offered an acrobatic singing and dancing turn that won them favorable mention. Cornn, the ventriloquist, had an original method of submitting his material, though better in his line have shown here. La Gardenia, a Spanish dancer, was well received. Gallagher and Barrett, with their breezy "Battle of Too Soon," was added to the road show, and went strong.

NATIONAL (Sid Grauman, mgr.).—Week 23: The Five Bellatzer Sisters were the star attraction of the holiday week in a novelty aerial act replete with unique apparatus, the strong-arm work of one of the girls being a sensational feature. The Lavalis was another silent number well up in the front rank. Sam Goldman, Hebrew comedian, scored heavily in the comedy section. A line of eccentric dancing brought a strong demand for more. Herbert Brenon and Helen Downing had a pleasing sketch appropriately entitled "One Christmas Eve." Their offering contained plenty of action and some clever dialogue. George Smedley offered a well chosen selection of musical numbers on stringed instruments. The American Duo in a comedy playlet, "The Bell Boy," had the opening position. Mr. and Mrs. Geo. Silvers, in a novelty scenic singing act added to the variety of the program.

EMPIRE (Hal Curtis, mgr.).—Week 23: The Colby Family were featured. Their musical portion has been seen here before, though there has apparently been some changes made in the comedy action. Donat Bedini and his acrobatic dogs were a well liked feature of the program. Eddie Van, comedy cartoonist, completed the olio. Jas. P. Lee Comedy Players loomed up to good advantage with their stock production, "The Wrong Doctor." Zinn's Dancing Girls, headed by Francis V. Grey, offered a series of ballet numbers, closing with a cleverly arranged transformation scenic effect.

WIGWAM (Sam Harris, mgr.).—Week 23: The bill was a well diversified combination without a single confliction. The U. S. Singing Four were incandescented, though judged by the audience's verdict the stellar place should have been held by either George Alexander or Thomas and Payne. Alexander made a pronounced hit with his monologue, and the colored team, Thomas and Payne, were by far the best duo of their kind seen here in many a day. The man's closing dance on roller skates was the one best of the program. Phillbrooks and Reynolds placed themselves in good standing with a breezy bit of nonsense under the heading "Miss Stenog." James Dervin, the ventriloquist, was on the hill with an act closely following the one shown by him last season. Dervin's imitations still have the heaviest swing. Jacobs and Sardel, with a line of familiar comedy acrobatics, opened the show. Fred Lancaster, the baritone, returned and was warmly greeted. The Luigi Picarre Troupe, a high-grade acrobatic act, closed the show.

SIXTEENTH STREET (Sullivan & Considine, directors; Al Onken, res. mgr.).—Week 23: The bill was made up of a good selection of S. & C. acts. Howard and De Leon opened proceedings with a standard routine of equilibristic feats. The Columbia Four, with a mixture of song and comedy, passed with favor. Will Davis, singing and talking specialty, made a good impression, as did Billy King, a colored comedian. The Sully Family were in closing position. Their "Boys Will Be Boys" was the only sketch on the program, and was rewarded with the limit of approval. Belle Howard sang the illustrated ballad.

VICTORY (I. Coleman Levey, mgr.).—Week 23: The bill was above the standard, with Al Jolson in the place of prominence. Jolson led all the way with his monologue specialty and easily won first honors. The Three Macs, in Scottish songs and dances, were a warmly appreciated number. The Kingsley Brothers, a song and dance team, were of the old school so familiar ten years or so ago. Their conversational antedating that time was meritless, but a pair of well matched voices held the place for them. The Norwoods offered a comedy bar act that registered fair. The Seymour Twins, in a good routine of Roman ring work, were in number one position. Durrel Vinton made another try at vaudeville, and again fell sadly short through the lack of a proper vehicle. Vinton has evidently gone back to ye olde English comedy for his material; at least the broadness of some of the lines of "A Summer's Day" would suggest as much. Two in particular are bolder than even the most radical of burlesques would venture, and though perhaps well suited to the moral atmosphere of the days of James the Second, are hardly palatable in these times of Theodore. Lem Confer sang the illustrated ballad.

NOTES.—The Mission Theatre will return to vaudeville the first of the year, playing the Sullivan & Considine acts. This will leave the Wigwam (Western States) sandwiched between S. & C. Sixteenth street house on one side and the Mission on the other. Warm times and heavy priced bills are looked for in this neighborhood as a result of this competition.—Mike Reilly of Sacramento dropped into town last week and gave emphatic denial to the rumor that he was dead or even a dead one.—May Yohe is playing The Novelty, Vallejo, Cal., this week.—Jas. Francis Dooley and his Dancing Girls left for the Northwest 26 to play the Pantages' time for the Western States.—Mrs. Tom Thumb opened at the Wigwam week 30. The Three Kuhns were also on the bill.—Hugh Emmett left for the Northwest 27 to play six weeks for Sullivan & Considine in that territory.

THE ELECTROGRAPH

First-Class Film Rental Service

199 THIRD AVE., NEW YORK

AGENTS FOR

Gaumont's American Films

12½ CENTS PER FOOT.

"THE PERSEVERING LOVER"

Agents for GAUMONT CHRONOPHONE.

Telephone 2994 Stuyvesant.

Fink & Ortloff

Tailors

1366 BROADWAY, NEW YORK.

Formerly with Max Marx.

Telephone 4467 38th St.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

MADDOX AND MELVIN

Address WESLEY and PINCUS

GEO. E. MURPHY AND CO
WALT. E. WHITMAN
IN
OLD FRIENDS.

MAXIM No. 40

There are two people you can't convince—a fool and an ignorant man.
A great liar is always a great talker.
Many people are penny honest and pound thief.
Don't be afraid to ask for what you want—you might get it.

BOOKED—WILTON, AGENT.

BESSIE WYNN

IN VAUDEVILLE.
Direction of MR. E. F. ALBEE.

The Great Caicedo

KING OF THE WIRE.

Address per route or N. Y. CLIPPER.

ABNER HARRY

ALI AND PEISER

En Route T. W. Miner's "HIGH JINKS." ECCENTRIC COMEDY ACROBATS.
WEEK JAN. 6, BON TON, JERSEY CITY.

DeVelde & Zelda

Artistic Equilibrists

En Route, Season 1907-8, "THE LADY BIRDS."

RUBE KITTIE

Welch-Francis

Assisted by COYLE, BEATRICE and DYER.
BOOKED SOLID. Direction JACK LEVY.

WHAT THEY ALL SAY: A GREAT ACT.

AL RAYNOR AND CO.

Introducing Their Wonderful Acrobatic Bull Dogs. Direction ALF T. WILTON.

Castellane AND Bro.

THE MOST SENSATIONAL TRICK CYCLISTS IN VAUDEVILLE.
Address Care VARIETY.

ELLA

Claus and Radcliffe

CLAUDE

A Lady and a Gentleman Able to Entertain Their Own.
P. S.—It is not a Broadway show now. "Guess why?"

Consequently, JAN. 6, OLYMPIC; JAN. 13, HAYMARKET, IN CHICAGO.
PERSUADER, ED HAYMAN. GENTLEMAN ALSO.

James R. Waters

"THE SINGER OF THE GHETTO."
MANCHESTER'S "VANITY FAIR" COMPANY Jan. 6, 125th St. Music Hall, N. Y.

SPECIAL FEATURE, THE MAN WITH THE TWO HEADS.

Potter and Hartwell

NEXT WEEK, MINER'S BOWERY.

A BEAUTIFUL SINGER OF NEWEST SONGS

GRACE WILSON

Tremendous success as "Lady Bettie" in J. P. Goring's Big Song Show, "THE SHOW GIRL," Season '07-'08.

NELLIE WALLACE

The Inimitable, Eccentric Comedienne

Re-opened December 30, Colonial Theatre

BILLY HART

Principal comedian and producer of all the material in
BOB MANCHESTER'S "GAY MASQUERADERS,"
a show that is being so well talked about all along the line.

THE TOWN TOPIC TICKLE TALKERS.

BARRY AND WOLFORD

TICKLING AT JOHNSTOWN THIS WEEK. WEEK JAN. 6, CHASE'S, WASHINGTON.
THOSE SMART AGENTS, REICH & PLUNKETT.

THAT DAINTY ATHLETE

Little Belle Gordon

IN VAUDEVILLE.

ANTONIA **VAN GOFRE AND CORTRELY** EMMA

Novelty Balancing and Posturing. Address, care VARIETY, San Francisco.

"FOUR ENCORES AND SIXTEEN CURTAIN CALLS"
Phila. North Am.

THE GREATEST SINGING ACT IN VAUDEVILLE

"THE SONG BIRDS"

With WILLIAM BURRESS

Music VICTOR HERBERT Book GEO. V. HOBART

Management WILLIAM BURRESS—K.-P. Circuit.

CAST OF THIRTY ARTISTS

BOSTON

By ERNEST L. WAITT.

VARIETY Office, 278A Tremont St.

Holiday business at all the houses has been exceptionally good. The Tremont sang its swan song this week, "Advanced Vaudeville" retiring gracefully from the field, leaving B. F. Keith again supreme here, with the eKith and Orpheum theatres.

TREMONT (J. B. Schoeffel, mgr.).—It was a sort of "Old Home Week" here this week, Hetty King returning with her impersonations, and Ida Fuller and the Cottrell-Powell Troupe remaining another week. Josephine Cohen in her new sketch, "The Girl of 'The Times,'" and Fred Niblo, are the real headliners, being new to this house. Both acts made remarkably good. Frosini, a genius on the accordion, got well merited encores. A fine bicycle act is that of Hill and Silviany, and Rawson and June, with spears and boomerangs, were interesting.

ORPHEUM (S. M. Mowry, mgr.).—Lily Lena, headlined this week, succumbed to Boston's east wind on Monday and did not go into the bill. She will hold over next week. Arthur Whitelaw, Celtic comedian, was moved down the bill after Monday, making good. He has some new laugh getters that are good. Les Jardys, very good. Frederick Brothers and Miss Burns have a comedy musical turn that takes with the people out front. Konorah, a rapid calculator, surprises everybody. Gaston and Green have a pretty turn, with bits of musical comedy that are very entertaining. Staley's Transformation was billed as "First time in Boston," but it has played here frequently. It is still mightily interesting. Johnnie Hyams and Leila McIntyre bring "Two Hundred Wives," which is followed by some character changes. Mme. Etolle's Society Circus Horses and Vinelli's boxing stallions close the bill.

KEITH'S (H. D. Dupee, mgr.).—The 25th anniversary of this house comes next week and special preparations are being made for it. Mr. B. F. Keith is here, but under the weather, having a touch of the grippe. The bill this week is strong, well balanced and interesting. Eva Tanguay heads it. Little Tip, the dwarf elephant, is also in the bill. Tip and Eva made a big hit on Tuesday afternoon when they went in an automobile through the streets, to the Stock Exchange, the Common, etc., selling copies of the Boston "American" for charity. R. G. Larsen planned the escapade. The Sandwinas, man and woman, have one of the greatest acrobatic acts ever shown here. The woman is understander, and she does feats no woman has ever done here. The closing stunt is startling. She holds the man aloft on her single hand and gets a curtain call for it. George Ade's newest sketch, "The Mayor and the Manicure," is well played, well staged and well written. Eugene Jepson is ideal in the character and has good support, and Mrs. Gene Hughes in "Suppressing the Press," go well. The Dillon Brothers have a good, quiet act, in which parodies figure, and they please. The Max Tourbillon troupe of cyclists; Quinlan and Mack, "The Traveling Dentist"; Daly's "Country Choir"—with half of them sick with a cold—but which gets the audience to clapping very heartily; Billie Montgomery and Florence Moore in a fine musical act; the Pelots, jugglers; the Nohrens, trapezists; Crouch and Richards, banjoists, and Deery and Francis, in a skit, complete the bill.

HOWARD (Jay Hunt, mgr.).—The "Tiger Lilies" bloomed here this week to good business. George P. Murphy heads the company, doing his German act. John Marion and Grace Lillian; Carrie Ezler and Josie Webb are in the olio, also Jack Irwin and Mr. and Mrs. Harry Ellsworth. The Howard's own show is unusually good, comprising the Pekin Zouaves; Selbini and Grovini on the cycles; Le Maire and Le Maire, Hebrew hawkers; the Shaws in gymnastic feats; Lola Bigger and Anna Meek, slugers; Rudd Brothers, English coster comedians; the McLain Sisters, local girls and very popular here; Billy Chase and Bert Howe.

LYCEUM (Geo. H. Bachellor, mgr.).—Charlie Barton, with Rice & Barton's "Big Gaiety" Company, camped here Monday. The show is good, the costumes bright and clean, and the girls know how to sing. Tessie Mooney is still with the bunch. Bert Baker; Glynn, Miller and Hunt, musical trio; McKee and Van, in song and dance; Pierce and Maizee, costume changers; Mildred Gilmore, with new songs; Amie Dunn Mullen, Tessie Burns and the French dancers, are all in the olio bill.

PALACE (Chas. H. Waldron, mgr.).—Weber & Rush's "Dainty Duchesses" opened to good business Monday. George W. Scanlan is in high favor here, with Helena May as feature in the big auto sensation. Scanlan and the Eight Confectionery Girls; Frencellas and Company, in heavy weight juggling; Morris and Kramer, dancers; and Keller and Hawley, comedians, complete the show's olio. In the Palace's own bill are Helston and Hood, in a comedy sketch; Dynes and Dynes, club jugglers; Alden Irving, magician; the Todesca-Keating Trio on the bicycle; Le Rex, aerial act.

COLUMBIA (H. N. Farren, mgr.).—Carew and Hayes, in "The Mad Stampede," are features of the Miners' Burlesquers' bill this week. They get a great hand, for their act is strong and well done. The show is fair as a whole. Charlie Mackie, Andy Gardner and Billy Spencer are the leading comedians. The Three Musical Stewarts ar good; Joe Barton and his brother have the conventional line of bicycle stunts, and the Bohemian Trio—Misses Revere, Lawton and York, lively and good looking—are also in the olio.

AUSTIN & STONE'S MUSEUM (Stone & Shaw, props.).—The Royal Cingalese hold over at this house, drawing good business. In the curio hall are Bonnette on the trapeze; Jay Paige, clay modeller; John Mandy, with the iron skull. In the stage shows are Violete Dale, Wygard and Wygard, Marston and Company, Needham and Wood, Norma Phara, Beverly and Kramer, Clarabel Curtin, and Tom Meadows' Comedy Company. Business good.

NOTE.—George Evans closed at the Tremont Friday night last, after the evening performance, having been notified to jump to Kansas City, opening there Sunday night.—Carl D. Lothrop of Keith's, and Al Sheehan of the Tremont, were guests of the Friars at their meeting in the Hotel Langham Friday night. It was decided there that the organization shall work, through Lawyer Thomas J. Barry, to abolish the law here by which any person claiming that another owes him money can attach the debtor's body.

Respectfully inscribed to

"THE GIRL WITH THE HOOP"

as we of the Middle-west see her.

Winsome, pretty, with a personal grace,

ALINE OF THE HOOPS

sets them all the pace.

Pirouette and pose with hoop in air
Always pleases our people with her stunt so fair.
Safely she juggles with grace and true
'Tis a pleasure to watch her; she's a winner, too.

FILMS FOR RENT—FILMS FOR SALE

ALL THE LATEST SUBJECTS CONSTANTLY ON HAND.
OUR SERVICE GUARANTEES SUCCESS
Write, phone or Call.

Manhattan Film Rental Co.

Phone 5502—Gram. 116 E. 23d STREET, NEW YORK. HART & DAVIS, Mgrs.

After featuring our 14 ft. leap in all the first-class houses in America for the past three years and all acrobats were gentlemen enough to keep off, I strolled in one of the 14th Street Theatres this week and saw two acrobats doing the exact same trick we originated. We will be at Keeney's, Brooklyn, February 24th, and we invite these acrobats to steal the new one that we will present.

3-ABDALLAH BROS.-3

MYERS & KELLER, Agents

Variety's Chicago Office

IS IN THE

Chicago Opera House Block

Advertisements and subscriptions received at regular rates.
News items may be forwarded there, and will be promptly transmitted.

"The official organ of the Australian Theatrical Profession."

"STAGELAND"

Gives a bright commentary on Drama, Vaudeville, Music, Circus, etc. TO ARTISTS, AGENTS, PUBLISHERS: An advertisement in "STAGELAND" brings you directly in touch with all the Managers and members of the profession in the Commonwealth and New Zealand. Rates, $1.50 per inch single column. Cards with block, $10 per quarter, payable in advance. PUBLISHED EVERY WEDNESDAY. Foreign subscription, $2.50 per year. Head offices, 92 Elizabeth St., Sydney, Australia.

THE LEADING ENGLISH THEATRICAL AND VAUDEVILLE NEWSPAPER.

Established 1880. THE STAGE Foreign Subscription, 3/ 10d. per Quarter.

May be obtained at Samuel French's, 22-24 West 22nd Street, New York.

ARTISTS VISITING ENGLAND are cordially invited to register at "The Stage" offices immediately upon their arrival. The Editor of "The Stage" will always be pleased to welcome them. Advance notices of sailings and opening dates should be posted to the Editor. When an artist has registered at "The Stage" office, which may be regarded as his permanent London address, all correspondence will be immediately forwarded.

London Offices: 16 York St., Covent Garden, London, W. C.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—It is just about wenty years since May Irwin made her last appearance in vaudeville in this city, as a member of the old Howard Athenaeum Company. She made her reappearance this week at the head of a vaudeville bill which was a fitting finale for a most successful year and a glowing welcome to the New Year theatrically. May Irwin is much the same jovial person in mannerisms she was on her last vaudeville appearance here. She does not depend strictly upon coon songs, but sang two, one of which was her famous "Bully" song, and she added the "Hooks and Eyes" recitation which is an old trade mark. Many new tricks by performing seals were shown by Captain Winston's troupe which was seen for the first time here. The animals perform familiar balancing and juggling tricks and these are repeated by one seal resting on the back of a pony which gallops around the stage. This gives the act a great finish. Gracie Emmett and Company repeated the sketch, "Mrs. Murphy's Second Husband," to solid applause. Leo Carrillo went through nicely. The Marno Trio, a European acrobatic act, was also new here and made a strong impression. Much of the work is from a springboard, and comedy is worked through the act by the unusually high leaping of the top-mounters. The act leaves the stage badly, coming back for a repetition after a splendid exit. There was an abundance of singing and dancing to lighten up the bill. George Whiting and the Melnotte Twins in a new specialty proved one of thet best liked of all the acts. A clever arrangement of cross-fire talk and singing keeps the number moving at a rapid clip and the trio work it right up to the finish with some catchy songs. Ruby Raymond and Chester and Jones form another neat trio of dancers. Miss Raymond gives evidence of ability as a base dancer and should try it. A third dancing team is Wood and Lawson. Here the woman is at fault, dressing poorly. She adds some fair steps, but the man is a corking dancer and scores with his fast work. Charles F. Semon pleased as usual without showing any change from his former offering. The comical spectacle caused by the disparity in size is the chief comedy bid in the Marco Twins act. The Toozoolin Arabs held down the closing position in their usual whirlwind style. The trained pony "Don," shown by Claude Frederick, performed tricks which pleased the youngsters. Warren Keane did some good palming, the balance of his act being not above the ordinary. Lillian Maynard filled in with songs, and Prince and Virginia were mixed in behind the pictures with a German singing specialty.

CASINO (Elias & Koenig, mgrs.).—Fred Irwin's "Majesties" was the New Year week's attraction and furnished good entertainment for big crowds all week. Some few changes have been made since it visited this city last. Cook and Madison have been added, doing a specialty which replaces that formerly offered by Stanley and Fay. The latter pair, with Rogers and Walker, form a quartet which is also new. The same quick action and good singing of the company is a feature and the show made a hit here.

TROCADERO (Fred Wilson, mgr.).—The "Fay Foster" Company entertained at the Trocadero.

GAYETY (C. L. Walters, mgr.).—Hyde's Comedians and the "Blue Ribbon Girls" furnished the bill here.

BIJOU (Lewis H. Baker, mgr.).—A needless bid for laughs through the use of the roughest sort of comedy takes the edge off the show given by "The Jolly Girls" company this week. The two act farce "A Wise Guy," in which Edmond Hayes is featured, is being used for its tenth successful season, according to the program announcement. With the exception of the interpolation of new numbers at intervals the show is little changed from last season, but it is a far better show. The ability of Hayes to win laughs through legitimate efforts is so apparent it is difficult to understand why he should resort to some of the raw methods he uses in this show. Hayes is a good comedian and from his first entrance twists laughs out of the audience with every line and action. The character of "Spike Hennessy" is of the roughest class of comedy parts, yet at times, when kept within the limits of decency as it was when "A Wise Guy" was played in the popular priced houses, it is genuinely funny and free of offensiveness. Robert Archer, who essays the role of Bozo, Spike's pal, has probably not accepted the idea that comedy can be gained without resorting to unclean methods, for he makes his appearance in the first act in the dirtiest kind of a make-up and the allusions to him made by Hayes adds to the offensiveness. Archer also goes through the motion of sopping up beer from the floor and plasters the foam on his face, later allowing Marie Jansen, one of the chorus girls, to drink from the can and then spit the beer in his face. There is something lively going on all the time. Again, Hayes indulges in some risky work with Joe Russell in the guise of a servant, which could well be dropped. The girls are capable of good work, and they have not very much to do in the show. Nearly all the numbers are handled well. The Newell Sisters could improve, their voices being weak. Harriette Belmont, who seems to have a pet note which she stars while occupying her place in the line, injects plenty of action into her work; and Marie Jansen scored with her number, singing the last chorus in German. May Sheldon leads the soldier number in place of Edna Mathews and figures in numerous recalls through Hayes using the slapstick on the girls as they march around the stage. The girls pay more attention to dodging Hayes and his paddle than to the music, but the audience didn't care. Hayes leads two songs and Harry Francis one. A quartet of acrobats do some unusually fast ground tumbling in the first act. Three of them are far above the average, the smallest of the bunch, who is dressed as a girl, throwing rows of flips and twisters in lightning-like manner. This specialty was a big hit. Stella Gilmore assumes the role of an actress in search of Lord Get the Coin's money, and does better work with it than any of the women appearing since Emily Lytton, the original—who was Hayes' partner when the team played vaudeville in a travesty. James J. Collins, as "Mike Teller," is an acceptable "straight" for Hayes, but reads his lines too mechanically and in a sing-song manner. It is doubtful if any show this season has kept the house amused from start to finish with better effect than Hayes and the "Jolly Girls," but the raw material mentioned is a mark of demerit.

NOTES.—There was a midnight performance at all four of the burlesque houses Tuesday night, good business resulting. Clark, Bergman and Mahoney were "laying off" here this week, leaving Friday for Columbus, where they play next week.—Frank Carleton is reported to be mending nicely and expects to have recovered enough in a short time to rejoin the "Twentieth Century Maids."—He has been ill here since the show played this city.—Edward Bixley, principal comedian of the "Boston Belles," was forced to lay off almost all of last week, owing to illness, while the show was playing the Casino.—Lowell B. Drew, a local boy who has been playing Keith time with a monologue and imitations, will join Will M. Cressy, to play parts in his sketches.—William Jennings, who was manager of the Bijou last season, is manager of "The Wise Guy" Company, and reports a big business since the opening of the season.—Evelyn Walker, one of the principals in the "Majesties," will quit the show in two or three weeks.—Her fun band will continue with the show.

The Philadelphia Bill posting Company operated by Nixon & Zimmerman has bought up the William Penn Bill posting Company which was operated by W. G. Wegefarth and William Vail. The latter has been appointed manager of the Palace, the old Lyceum Theatre, which is now a cheap vaudeville house.

DUBUQUE, IA.

BIJOU (Jake Rosenthal, mgr.).—Seymour and Dupre, musical, athletic and dancing sketch, but of little; Mlle. Toona, descriptive Illustrated twenty minute lecture on the Great Southwest, very good; Wells and Sells, acrobatic comedy, clever; Al Tierney, vocalist, good; Leonard Kane, the dancing Adonis, very good; Major La Voy, monologist, fair.—LYRIC.—Moving pictures; fair business. VERA V. HAAS.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

THE NOSSES
FERD NOSS Mgr.
179 W. 47th St., New York.

THE FAMOUS
JACKSON FAMILY
WORLD'S MOST MARVELOUS CYCLISTS.

WILDER Marshall P.
256 W. 97th St., New York.
Phone 2188 Riverside.

HERBERT LLOYD
And His Principal Assistant
LILLIAN LILYAN
In Front of the "RAADHUS" (City Hall), Copenhagen, Denmark.

It isn't the name that makes the act—
It's the act that makes the name.

THE KING OF IRELAND,
JAMES B. DONOVAN
AND
RENA ARNOLD
QUEEN OF VAUDEVILLE.
DOING WELL, THANK YOU.
ALF T. WILTON, Agent.

FRED ZOBEDIE
World's Renowned Gymnast.
Booked Solid Until June 1st, 1908.

La Nole Bros.
Comedy Gymnastic Novelty
REICH & PLUNKETT, Agents.

WILBUR DOBBS
Comedian—Miner's "Americans"

Chris Richards
England's Eccentric Comedian
JAN. 6, COLUMBIA, CINCINNATI.
MARINELLI, AGENT.

JOHN C. SALLY
Rice and Cohen
Presenting "A Bachelor Wife."
WEEK JAN. 6, ORPHEUM, SAN FRANCISCO.

Ames AND Feathers
SOME ACROBATS.
Who Said "Hail to the King"?
In Vaudeville.

THE MYSTERIOUS CONJURER
"SILENT" MORA
And His Company of Trained Chickens.
At Present Feature Grahame Stock Company.

ROWLAND
The Great Tramp Juggler

DICK McALLISTER
ORIGINAL
SECOND SEASON, Gus Hill's "Around the Clock" Company.
America's Original "That Bad Boy (Late of Fred Karno's), "Night in an English Musical Hall."
Permanent Address, care DISBECKER, 66 IRVING PLACE, NEW YORK CITY.

Clifton Crawford
Direction JOE HART.

Melville AND Morgan
TWO DANCING GIRLS, with "Avenue Girls."

George Connors
"STRAIGHT MAN"
With "Avenue Girls"—"The Hallway Tenor."

RICE & PREVOST
IN
"Bumpty Bumps"

MAX GRACE
Ritter and Foster
ACROSS THE POND.
Address care SOMER & WARNER, 1 Tottenham Court Road, London, Eng.
ALF T. WILTON, American Agent.

Grace Orma
SIX FEET IN "ONE."
DIRECTION OF
JENIE JACOBS

BENJ. CHAPIN
as
LINCOLN

In His Own Original One-Act Play
"At The White House"

Balno and Shaw
BURLESQUE ECCENTRICS.
N. Y. Hippodrome, indef.

JANE GILBERT
With MAY TULLY IN "Stop, Look and Listen"
JAN. 6, COOK'S, ROCHESTER.

Why not have a cartoon of yourself or act for lobby, or a diagram of your tricks?

I'LL DRAW THEM FOR YOU

LEO CARRILLO

BE ORIGINAL

If you are, this is the best protection

Address care VARIETY

PRESS AND PUBLIC are unanimous in declaring the instantaneous success of

YORKE & ADAMS' "PLAYING THE PONIES" AT THE NEW CIRCLE THEATRE, NEW YORK

All of the lyrics are by **EDWARD MADDEN** and are exceedingly clever.

All the music is by **THEODORE MORSE** whose tuneful melodies have caught on instantly.

AARON HOFFMAN wrote the book, and it's a hummer. A thousand laughs in two hours' fun. The business, by FRANK SMITHSON, is perfection. The entire production under the able management of B. E. Forrester.

6 BIG SONG HITS 6

"I'D RATHER BE A LOBSTER THAN A WISE GUY"
"WIND YOURSELF AROUND ME, DEARIE"
"A COSY LITTLE COTTAGE BY THE SEA"
"MOON BEAMS"
"THE FAMILY TREE"
"CUPID'S WEDDING BELLS"

ALL THE MUSIC PUBLISHED BY **"HAVILAND,"** 125 WEST 37th ST., NEW YORK and is restricted for this production.

Carleton among others.——MAJESTIC (Frank Rich, mgr.).—Week 21: Mr. and Mrs. Blessing, entertaining; Sherman and Fuller, amusing; Barnes and West, very good, with moving pictures and ill. songs. F. W. CAMPBELL.

ERIE, PA.

FAMILY (James Flamant, mgr.).—First three days: The Two Pecks, good; Reed and his Acrobatic Dogs, very good; Wm. Rowe, blackface comedian, good; Wm. G. Green, songs. This week the Family changed its policy, giving two shows a week. New shows start with the Monday matinee and Thursday matinee.——MAJESTIC (J. L. Gilson, res. mgr.).—Jan. 1 and 2: "Mrs. Temple's Telegram"; Jan. 4: "Isle of Spice."——PARK OPERA HOUSE (John L. Gilson, mgr.).—Week of Dec. 30: Murray-Mackey Stock Company.——NOTES.—The Gaiety, which was to open here last Monday, was not able to open, not being finished. The new theatre will not open for three weeks. It will play vaudeville. BRUCE GRONNETT.

FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr. Monday rehearsal 10).—The headliner of this week's bill, "The Gainsboro Girl," excellent; Elton, Polo and Aldo, aerial casting artists, good; Mitchell and Cain, "The Frenchman and the Other Fellow," applauded; The Three Nightingales, vocalists and dancers, good; Healey and Vance, "The Heathen Idol," pleasing; Sammy Watson's Farmyard, English novelty, very good; The Samois Troupe, whirlwind acrobats and pyramid builders, good. ——PLEASANT STREET (Jas. Mason, mgr.).—Butter and Lamar, tramp sketch, good; John Mack, blackface comedian, very good; Ellen Denno, songs and dances, fair; Mason Doran Trio, excellent. E. F. RAFFERTY.

FORT SMITH, ARK.

LYRIC (Winfrey B. Russell, mgr. Monday rehearsal 12:03.)—The Cummings Trio, refined singing act, headed good bill and made a tremendous hit; Prof. Schafer, barnyard circus, fair; Wills and Barron, comedy act, scored; Grace Dodd, singing, won applause; Mijuno Troupe of Five Japs also scored heavily; the bill as a whole was the best the Lyric has presented.——Edisonia, Bijou and Olympic moving pictures shows did good holiday business. RED.

FORT WORTH, TEXAS.

MAJESTIC (T. W. Mullaly, mgr.).—Week 23: Edgar Berger, acrobatic, one of the best on this week's bill; George W. Stewart, "The Man Who Made the Mississippi Famous," fair; MacDowell and Virginia Drew Trescott, playlette, "The Final Lesson," good; Arthur Huston and Company, comedy jugglers, hit of the bill; Herbert Burt Lennon, comedy, fair; the Five Columbians, "A Bit of Dresden China," good; F. Blount and H. Calhoun, comedy dancing and singing, both are Ft. Worth boys, and were special for Christmas afternoon and night performance, were one of the best on the bill this week.——THE LYRIC (Geo. W. Barnhart, mgr.).—Hoyt and McDonald, comedy playlet, "The Interview," good; Sytz and Sytz, comedy acrobatics, good; Andy Rankin, eccentric musical comedian, very good; C. E. Able, ill. songs.——NOTES.—The Lyric on Christmas gave two afternoon performances and three night performances.—The financial condition in the South does not affect the vaudeville business here. F. H. BARNES.

GALESBURG, ILL.

GAIETY (J. H. Holmes, mgr.).—Lutz Brothers, great; Early and Late, singing and talking, went big; Geo. Mundweilder, ill. songs, excellent; La Auto Girl, clever; Clark and Temple, "The Bellboy and the Maid," good; The Musical Smiths, pleased.——NOTE.—The Bijou Theatre closed Dec. 28. F. E. R.

HARTFORD, CONN.

POLI'S (Harry Bailey, mgr.).—Wm. Courtleigh and Company, headliners, "Peaches," one of the best acts ever seen here; Harper, Desmond and Hillard, fun-makers; Harry Deaves and Company, excellent act; Banks and Newton, poor singers, good as dancers; James Harrigan, tramp juggler, pleased; Caron and Herbert, acrobats, are of high order; The Musical Craigs, good musicians.——SCENIC (H. C. Young, mgr.).—LeRoy and Appleton, acrobats, good; Morton and Blink, "The Dancing Kids," show some novel steps; Joe Burt, monologist, brief in act, but good while "on"; Jennie Girard continues to sing and pleases big audiences. M. W. MORROW.

LOUISVILLE, KY.

MARY ANDERSON (Max Friedburg, mgr.).—The Four Bards inspired with their remarkable acrobatics; Dave Lewis was cordially received; Vasco, the "Mad Musician," pleased; The Gaudsmidts, clever; Alexander and Bertie took well in their ladder act; Fred Sosman, character singer, hit; Hanvaar and Lee, juggling, won merited applause.——HOPKINS' (Wm. Reichman, mgr.).—The Six Normans made a fine showing in intricate juggling; Guyer and Crispl, very clever dancing act; Emile Suhers, comedian, well received; Ferero's Musical Dog, clever; Four Arconies gave one of the prettiest acrobatic turns seen here in a long time; Dorothy Kenton, banjoist, good; Gil Brown, fair.——BUCKINGHAM (John Whallen, mgr.).—"Yankee Doodle Girls" present a bright show with a couple of amusing burlettas and a good vaudeville ollo.
ARTHUR WITTELSHOFER.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—Le Bunn Grand Opera Trio, good; Fred Russell and Lillian Held, "The Dancer and the Lady Magnetic," pleased; Mr. and Mrs. Howard Truesdale and Company, comedians, "Two Men and a Bottle," good; Mlle. Chester and Statue Dog, a hit; John and Mae Burk in "How Patrick Went to War," good; Keno, Walsh and Melrose acrobats, good; Gardner and Golden, blackface, good. ——NOTE.—Francis Berg, of "Clark's Six Winning Widows," is spending the holidays at home in Lowell. JOHN J. DAWSON.

MAHANOY CITY, PA.

FAMILY (E. F. McAtee, res. mgr.).—Duffy, Sawtelle and Duffy, "Naughty Knott, Jr., good; Larode and Blake, comedy acrobats, fair; The Kalmos, character change dancers, very good; Zimmer, juggler, excellent; Olive and Frank, Equilibrists, pleased. J. O. ASHTON.

MALDEN, MASS.

AUDITORIUM (Samuel L. Tuck, mgr.).—Maximus the Great, sensation; Golden Gate Quintet, colored singers and dancers, liberally applauded; Oscar Loraine, protean violinist, a great favorite; Todd Judge and Boy, acrobatic, good; Fred P. Russell, minstrel monologist, fairly well received; Al H. Weston and Irene Young, in "The Gadding Gossipers," well received; Little Johnnie Maguire, the boy tenor, scored a hit in his ill-songs.——NOTE.—Maximus was booked for Tuesday noon to be run over in front of the theatre by the largest automobile in the city, but was unable to perform the stunt as the police could not control the great crowd that gathered.
T. C. KENNEY.

MARION, IND.

CRYSTAL (Ammons & Dubois, props. Rehearsal 10.).—Week 23: The Hirschhorns, Alpine entertainers, big hit; the Murdos and their acrobatic dogs, very clever; Frank and Sadie Harrigan, comedy sketch team, dancing very good, but talk old; Irene White Ammons, ill. songs.——GRAND (Sam Pickering, mgr. Rehearsal 10).—Ida Miaco, contortionist, exceedingly clever; Bowman Brothers, "The Blue Grass Boys," second appearance, very pleasing; Grace Ormond, comedienne, fair; Baker and Gormeley, acrobats; Jake Montross, ill. songs, pleasing.—INDIANA (Sam Pickering, mgr. Rehearsal 10:30).—An all-star vaudeville bill was featured all week as follows: "The Singing Four," a hit; Delphino and Delmora, musical artists, good; La Tosca, juggler comique; Rose and Ellis, barrel jumpers, clever; Morrisey and Rich, singing and talking, fair; Cluxton, Richmond and Company, sketch team, good; Ruby Taylor, ill. songs, a newcomer who possesses a very fair soprano voice.
L. O. WETZEL.

MARION, O.

FAMILY (H. S. Vail, mgr. Monday rehearsal 10).—Three Ross Sisters, singers and dancers, a very well received act, up to date in every respect; Laura Buckley, mimic, good in imitations, a clever monologist; Howell and Webster, comedy and singing act, above average; Levitt and Falls, singing, juggling, etc., entertaining.——NOTE.—The artists of last week's bill at Family Theatre, Three Alronas, Deverne and Van, Harry Lakola and wife, and Zanfretta and Mansfield, had an impromptu Christmas tree party on Christmas eve. J. BAUMGARTEN.

MARSHALLTOWN, IOWA.

BIJOU DREAM (T. Nelson Downs, mgr. Sunday rehearsal 5. Thursday rehearsal 3).—22-23: Goodal and Craig, song and dance artists, excellent, dressing of act was fine; Len Spencer, monologue and vocalist, good; Adams, bone solo, is O. K., 26-29: Headed by the Great Ellises, mind readers, big sensation; Zaneta, the frogman and contortionist, very good.——NOTES.—The Bijou was one act shy the last half of the week. The act failed to show up at Waterloo.—This season the Bijou changes acts with the Electric, Waterloo, Little Barbour books the houses.—The Elite, a moving picture theatre, gave away on Christmas Eve a live turkey, and as another feature little girls sang for prizes.
KARL J. INGLEDUE.

MILFORD, MASS.

LYCEUM FAMILY (S. B. Stifter, mgr.).—Nina Searles' "Red Raven Extravaganza Company" is making good here this week with the following ollo: Ethel Williams, good; Jas. E. Dailey, good; Toledo, hit; Tina Davis, clever; Jos. J. Smith, fine.——SCENIC (C. L. Litchfield, mgr.).—Moving pictures and ill songs.——REYNOLDS' PENNY VAUDEVILLE (M. J. Reynolds, mgr.).—Moving pictures and songs.——NOTES.—Kate Sanford (Mrs. Wiley), of the team of Sanford and Wiley, is sick at her home here.
CHAS. E. LACKEY.

MINNEAPOLIS, MINN.

ORPHEUM (G. E. Raymond, mgr.).—Charlene and Charlene, juggling and xylophone, striking; Geo. Austin Moore, good coon and character singer; Adolf Zink, midget, impersonations, novel, effective; Seligman and Bramwell, excellent straight comedy; Violet Dale, charming; Six Musical Cuttys, all good; Kronemann Brothers, better acrobats than comedians. LEWIS.

MOBILE, ALA.

LYRIC (G. Neubrik, mgr. Rehearsal Monday 10).—Week Dec. 23: Adele Palmer and Dennis Mullen, "The Ice Man," very good; Welsh and Connelly, music and singing, excellent; Eugenie Barker, good voice; Ernie and Honegger, one-legged acrobats, great; Harry Holman in new songs, immense. NAN.

MONESSEN, PA.

STAR (Wm. McShaffrey, mgr.).—Gage and Bay; Lynn and Williams; Princess Chinquilla; Geo. Clark; Jim Dalton, and satisfactory show. ——AVENUE (A. Goldberg, mgr.).—Motion pictures. L. W. MEYERS.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Holiday crowds are filling this house. Ned Wayburn's pretentious production, "The Star Bout," with Taylor Granville in leading role, woke up the audience; Ed. Reynard, ventriloquist, proved a useful number; Kitamura's Japs, with their elaborate stage setting, won hearty applause; Crane Brothers, "The Mudtown Minstrels," also won favor; Carletta, contortionist, clever; The Six American Dancers performed all kinds of fancy dancing in a graceful manner; Joe Deming had them all the time; Howe and Scott, good.——EMPIRE (Western Wheel. Harry Hyams, mgr.).—The Jolly Grass Widows have as good a burlesque show as has been seen at this house. The burletta, "A Scotch Highball," with a clever company of comedians, soubrettes and choristers, made up a good entertainment, with specialties by George Hleckman, Estelle X. Wills, Henry and Francis, Falke and Coe, The Three Musketeers, Lillian Boyd, Nellie Francis and The Three Deltons, sensational comedy acrobats. All work hard and make good. ——WALDMANN'S (Eastern Wheel. Lee Ottelengui, mgr.).—Manchester's Vanity Fair Company are here with a big company, putting on a great show, with Mr. and Mrs. Bob Fitzsimmons as the strengtheners. The ollo is looked after by Belle Wilton, songs; Morgan and Chester, German comedians, laughable sketch; James R. Waters, the "Singer from the Ghetto"; Welsh and Maitland, grotesque comiques, who created laughs; The Wang Doodle Four; Dawson and Alvarez, songs and talks; Hennings, Lewis and Hennings, "The Automobile Agent," a very good comedy skit.——ARCADE (L. O. Mumford, mgr.). —Shepard's motion pictures, ill. songs and refined vaudeville, with extra attractions on Wednesday and Friday nights, seem to please here.——NOTES.—With the "Nicolet" and "Hippodrome" now open and doing business, Newark has about fifteen motion picture show-shops in operation and they all seem to be doing a rushing business. JOE O'BRYAN.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—May Ward and "Dresden Dolls," Four Parros; Shean and Warren, "Quo Vadis Upside Down"; Violet Black and Company, "A West Point Regulation"; Three Yoscarys, Mr. and Mrs. Fred Voelker and Herbert Brooks.——GREENWALL (H. Greenwall, mgr.).—Two record breaking audiences laughed good naturedly at the burlesques offered by the "Bon Tons." Featured with the organization are Guy Rawson and Frances Clare. Mr. Rawson's various methods of extracting humor seemed to find favor. Miss Clare is magnetic, vivacious and painstaking in her endeavors. Her dressing has set a high mark for other soubrettes. Harry Woods in a "Yiddish" character is convincingly funny, and shows marked improvement since last season. The costumes worn by the chorus are very pretty. Several musical numbers should be replaced, especially a semi-classical selection inserted in the first part, which received naught but jeers from the Sunday night audience. Woods and Greene open the ollo, in what is commonly called a sidewalk conversation act. The pair might freshen the dialogue. "Just Kids," presented by Rawson and Clare, could be elaborated into an excellent vaudeville offering. Its possibilities are apparent.
O. M. SAMUEL.

NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Bayles, mgr.).—Julie Ring, in a neat little comedy sketch, "In the Wrong Room," heads the bill. The sketch is bright and pleasing and is going well here. Ollie Young and Three Brothers, great; J. W. Winton, English ventriloquist, making an emphatic hit; Chas. Kenna, "The Street Faker," is easily the hit of the bill; Wm. Bayles, a brother of Manager Bayles, shows complete mastery over the 'cello and is a musician of no mean ability; Ilia Grammon, sweet singer, is winning favors; Litz's Dogs show unusual animal intelligence.
NEMO.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr. Monday rehearsal 10).—The Novellos, the star feature of the week, was an exceptional offering and generously received; "What Will Happen Next," by Wilfred Clarke and a strong supporting company, decidedly amusing; Knight brothers and Sawtelle received merited applause; Callahan and St. George, "The Old Neighborhood," full of humor and interspersed with acceptable musical numbers; Lee Tong Foo, Chinese baritone, good; Green Brosm, comedy baseball jugglers, and Geo. W. Copper and Wm. Robinson, colored singers and dancers, also on the bill, were good. ——NOTE.—Saturday night last, at the Oneco Hotel, Elsie Faye and Joe Miller, of Bissett and Miller, were married. The ceremony was performed just before the Saturday night performance, and artists assisting in last week's bill were the attendants and witnesses. E. J. TODD.

PITTSTON, PA.

FAMILY (Harry Scott, res. mgr.).—Campbell and Brady, club jugglers, very clever; Will. H. Burke, trick harmonicist, good; Lewis and Harr, "All Along the Swanee," hit of bill; Ward and Weber, dancers, pleasing; James A. Welch and Company, Flanigan's Flirtations, good.
DAVE HEIMAN.

PORTLAND, ORE.

GRAND (James H. Errickson, mgr.).—Week 23: Harry Crandall and Company, "Fun in a Grocery," excellent; Herzog's High School Horses, very clever; Sa Van and Hill, comedy acrobats, very good; Flora Browning, vocalist, pleased; Joe Thompson, ill. songs, well received.——PANTAGE'S (John A. Johnson, mgr.).—Week 23: Prof. Shedman's Educated Dogs Head, pleased immensely; The Four Franks, "A Mixed Affair," excellent; West and Benton sing and dance well. Ivanhoe, extemporaneous poet, very good; The Sarvadas, Japanese jugglers, very clever; Fred Bauer, ill. songs, well received. W. R. B.

PROVIDENCE, R. I.

KEITH'S (Chas. Lovenberg, mgr.).—Flo Irwin and Company in "Mrs. Peckham's Carouse"; Alex Hurley in "Coster Life"; Lena Murder and her horse; Wilbur Hill and Willette Whitaker singers; Max York and Fox Terriers; Stuart Barnes; Jupiter Brothers; Meredith Sisters.——IMPERIAL (John P. Hill, mgr.).—"The Cherry Blossoms' Company have a snappy burlesque, the

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

THE VENTRILOQUIST WITH A PRODUCTION

Ed. F. REYNARD

And His Famous Mechanical Figures.
WEEK JAN. 6, PROCTOR'S, ALBANY.

MAY TULLY AND CO.

"IN STOP, LOOK AND LISTEN."

Most talked of act in Vaudeville.

Booked solid with the United Booking Offices.

Elinore Sisters

in new act in ONE, season of 1907-8, entitled "THE ACTRESS AND THE MAID"

Copyright Class D, XXC, No. 9891.
Direction of GEO. HOMANS.

"THE MAN WITH THE FUNNY SLIDE."
CHAS. J.

BURKHARDT

GEO. MOZART

Address VAUDEVILLE CLUB, LONDON, ENG.

Marno Trio

European Comedy Acrobats.
KLAW & ERLANGER CIRCUIT.

WILBUR **MACK**

AND COMPANY
KEITH-PROCTOR CIRCUIT.

JUNO SALMO

KEITH-PROCTOR CIRCUIT.

Chas. F. Semon

"THE NARROW FELLER."

The Italian and His Sweetheart

THE PIOTTIS

CHARACTER SONGSTERS.
18 Mins. in One.
Address care VARIETY.

F. Daly Burgess

Going it alone once more and always making good. What do you think of that?

WORK AND OWER

Season of 1906-1907, with ORPHEUM ROAD SHOW. Season 1907-1908, KEITH & PROCTOR'S.
Representative, ALBERT SUTHERLAND, St. James Building.

BEN R. COOK

A comedian who can sing and talk and help to make a good show.
2nd season with Williams' "Imperials."

Do you know me?
If not get acquainted with me and my act.
THE ONLY

Bert Page

"The Comedy Acrobatic Kid."
Always working. Address VARIETY.

GEO. W. EVERS

"PORK CHOPS"
Permanent Address,
White Rats, 1553 Bway., N. Y. City.

FINN AND FORD

NOVELTY ECCENTRIC DANCERS.
Watch 'em on the Sullivan-Considine Circuit.

The Hallbacks

A Knockout in the East.
Booked solid till Feb. 3, 1908. Address all agents.

"Vell, I got anudder von."

LEO ST. ELMO

"The Musical German."
14 Minutes in "ONE."

FOR SALE

WIGGIN'S FARM

Apply to THE CHADWICK TRIO.

JAMES F. HAYES

Character and Straight—Miner's "Americans."

Gartelle Bros.

SKATORIALISM

HOMER B. **MASON**

AND

MARGUERITE **KEELER**

GAVIN, PLATT and PEACHES

Presenting "THE STOLEN KID."

GLOVER WARE'S

"Village Choir"

THE FAMOUS

HEIM CHILDREN

The only act that gets their audience on the impulse of the moment. Booked solid till July, 1908. Management CHRIS O. BROWN, N. Y.

---

3 Ernesto Sisters 3

Europe's Greatest Wire Artists.
KLAW & ERLANGER CIRCUIT.
Direction HENRY MEYERHOFF.

We carry special scenery and electrical effects.

AL. H.

BURTON ★ AND ★ SHEA

MARY E.

PRESENTING

"A COUNTRY BOY'S LUCK"

A rural comedy playlet with original ideas and novel situations.
ALF. T. WILTON, Agent.

PRINCESS CHINQUILLA and NEWELL

JENIE JACOBS, Sole Representative.

BILLIE REEVES

ORIGINAL DRUNK.

Fred Karno Co., "A Night in English Music Hall."
TIME ALL FILLED.

Ein Abend in Einem Amerikanischen Tingle-Tangle
Now Playing Klaw & Erlanger for 30 Weeks.

Russell AND Held

The Dancer and THE LADY MAGNETIC.
ALF T. WILTON, Agent.
JAN. 6, SHEEDY'S, FALL RIVER.

STANLEY AND SCANLON

ECCENTRIC MUSICAL ENTERTAINERS.

OPEN for Eastern Wheel BURLESQUE or FARCE COMEDY. A. W. Stanley plays responsible parts. Mayme Scanlon, one of the BEST DIALECT CHARACTER COMEDIENNES on the stage.

Address, care VARIETY, Chicago.

Harry Stephens

"MOTORING."

Usual Success, Alhambra, This Week.

John C. Hanson

GERMAN DIALECT COMEDIAN.

"Avenue Girls," Presenting "Tom, Dick and Harry," Season 1907-08.

"A Corker in Cork"

GEORGE ATKINSON

NELLE FLOREDE

GOING WEST AFTER PLAYING THE WILLIAMS CIRCUIT.

And "The Six English Rockers"

DEC. 30, ORPHEUM, BROOKLYN. JAN. 6, ALHAMBRA, NEW YORK.

LOUIS WESLYN

Author of "TWO MEN AND A BOTTLE," the farcical hit of Howard Truesdell and Company. Writer of sketches and songs for Nick Long and Idalene Cotton, Carter and Waters, Hallen and Fuller, Willa Holt Wakefield, Lillian Apel, Hearn and Duncan, Lillian Ashley, Innes and Ryan, and many others.

LOUIS WESLYN
SKETCHES AND SONGS,
Headquarters, Grand Opera House, Indianapolis.

MATT WOODWARD

Producer; Play, Lyric and Sketch Writer. Producer and co-author of **"BUSY IZZY," "ROYAL CHEF," "JOLLY BARON,"** &c.

I make a specialty of exclusive **GET-BACK SONGS** or **PARODIES**, giving brilliant finish to an act.

As for **SKETCHES**, my only "Budget" is my brain, and that is boiling over with original ideas. Great Parody: "Shove Me and the Girl is Mine," $1.00.

Studio, 215 W. 49th St., N. Y. City.

CHARLES HORWITZ

Sketches from the pen of Horwits are the best in vaudeville. Author of such hits as "College Days," "Mrs. Murphy's Second Husband," "The Last of the Troupe," "The Marriage Fee," "Jackson's Honeymoon," "For Sale, Wiggins' Farm," and over one hundred successful sketches, monologues, &c.

CHARLES HORWITZ,
102-104 W. 38th St., N. Y. City.
Care of Mark-Stern Building.

I. MILLER, Manufacturer

of Theatrical Boots and Shoes
CLOG and BALLET SHOES a specialty. All work made at short notice.
202 W. 23d St., New York. Tel. 100 Chelsea.
Mention VARIETY.

MATTHEW GOLDMAN

SKETCH WRITER.

Up-to-date writer with up-to-date ideas. Character, Jewish, Slang, Protean, Italian acts, etc. Author: "The Marriage Fee," "For the Love of Mammy," "The Call of the Blood," "Stage Struck," "Behind the Footlights."
High grade vaudeville acts a specialty.
109 WEST 111TH ST., N. Y. CITY.

"A CORKER IN CORK."

GEORGE ATKINSON

TIME ALL FILLED.

feature being the strong olio. The opening piece, "Booster's Millions," shows good comedy with a little overdose of horse-play. Lizzie Perry opened the olio and went well; Murkey and Morgen, comedians, appreciated; Jerge, Aleene and Hamilton have the neatest singing and dancing act ever seen here; Goff Phillips, comedian, very good. The closing burlesque, "Three Old Cronies," gives good opportunity to the well trained and good looking chorus to render their songs with good effect. The pictures of the Burns-Moir fight were not allowed to be shown. New police rules. ——SCENIC TEMPLE.—Mayo and Rowe open the olio in a good sketch; Billy Pryor, banjoist, good; Ira Kessner, singer. S. M. SAMUELS.

READING, PA.

ORPHEUM (C. Floyd Hopkins, mgr.).—Foster's Dog, "Wise Mike," very intelligent; Deltorelli and Glissando, pleased; Brown and Nevarro, excellent; Harry Vokes and Margaret Daly Vokes, assisted by Maud Dunn, "Watch the Barrel," good; Stewart Sisters, good dancing and rope skipping and pretty stage picture; Rialto Comedy Quartet, flattering reception; Martinetti and Sylvester, plenty of laughs.——BIJOU (Updegraff & Brownell, mgrs.).—Half week: Boston Belles Big Company, pleasing. Second half: The Bowery Burlesquers. FAMILY (Reis & Appell, mgrs.).—Vaudeville and moving pictures, Cotton's Donkeys being featured. GEO. RITER.

SALT LAKE CITY, UTAH.

ORPHEUM (W. L. Jennings, res. mgr.).—Week Dec. 22: A gala bill to large houses all week with the La Scala Sextet as headliners. This aggregation proved to be a strong drawing card and their singing alone was worth the price of admission. The Two Vivians did some remarkable shooting. Eva Mudge, "The Military Maid," in quick character changes, did her work with precision and has a splendid act. When it comes to imitations on the violin, Geiger of Geiger and Walters is superior and his partner is pleasing; George Wilson has originality in his blackface monolog and takes well; "Slivers," in his original pantomime of the "Ball Game" made a decided hit, his partner, Charles Siegrist, doing a double somersault from the ground, was recalled many times.——BON TON (J. H. Young, mgr.).—Week Dec. 23: Louis Fenz, tenor, good; Dale and Carreg, skit and songs, good; Geo. H. Saunders' Troupe of Dogs, good; Chester Morris, toe dancer, good; May Blossom, soubrette, fair; I. Duvalle, German comedy, very good but somewhat rough, and moving pictures and ill. song. Business for this house is improving. JAY E. JOHNSON.

SAN ANTONIO, TEX.

RITCHE'S TENT (Ernst Ritche, mgr.).—Dramatic and vaudeville. Good company and business continues big.——NEW COLONIAL (Matt Cannon, mgr.).—Moving pictures and ill. songs. "The Two Orphans" with the all-star cast proved a winning card and drew out big crowds.——EDISONIO (Loper Bros., mgrs.).—The Passion Play and Ben Hur caught on big and proved a big money getter.——NOTE.—The Lyric Airdome Theatre closed. It opens the summer season in April. CAL COHEN.

SANDUSKY, OHIO.

MAJESTIC (Joe Howard, mgr. Monday rehearsal 10).—Half week, Dec 26: The Kingshurys, musical comedy act, repeated their success of the former half of the week, being headlined; O'Hara and Watson, Irish comedy, good; Wurnell Brothers, acrobats, excellent; Eddie Dwyer, Monologue, very good; Little Anna Kingsbury, daughter of George and Anna Kingshury, captured first prize from a big bunch of amateurs Friday night. Half week Dec. 29: Forbes, wire walker and juggler, is headliner; The Gordons, dramatic sketch, good; Corrigan and Hayes, blackface singers and dancers, an excellent act; Whalley and Whalley, musical act, very good:—— NOTE.—Manager Howard, of the Majestic, received a handsome pair of ebony military brushes from Gus Sun of the Sun Vaudeville Agency, as a Christmas present. DOC.

SCRANTON, PA.

POLI'S (J. H. Docking, mgr.).—Mabel McKinley, headline, good; McMahon's Watermelon Girls and Minstrel Misses, usual hit; Morris and Morris, the laughing hit in "Fun on a Broomstick"; Klein-Ott Brothers and Nicholson, musical, very good; Mr. and Mrs. Gardner Crane, pleased; Hal. Merrit, comedy cartoonist, good; Agnes Mahr, the American Tommy Atkins, went well. ——NOTE.—The Family Theatre, which opened Dec. 23, did not prove a paying venture and closed the following Saturday. D. F. McCoy was the promoter. H. S. HOLLAND.

SEATTLE, WASH.

PANTAGES (Alex. Pantages, prop. and mgr.). —Week 23; American Newsboys Quartet (Faulkner Brothers, Leonard and Holden), singers, dancers and comedians, great feature; Lorimer Johnstone and Company, farcical playlet, "After the Ball"; the Vaughners, colored singers and dancers; Original Two Georgis, comedy acrobats; the Tottos, comedy ladder act; Elwell, ill. songs.——COLISEUM (Sullivan & Considine, props.).—Week 23: Hesse and Marlette, whirlwind dancers; Devoy and Evans, hand balancers; Eddie Roesch, balladist; Ned Nye, comedian; Nelson and Milledge, in "Glass Put In."——STAR (Sullivan & Considine, props.).—Week 23: Famous Eddy Family, acrobats; Hammond and Forrester, sketch artists; Abdalah Kader and his three wives, novelty painters; Glenroy and Russel, comedy sketch; Mme. Marakoff, Parisian song bird.——FAMILY (Edw. Lang, prop.).—Colored show, "Nashville Students.
MILTON G. WALKER.

SHAMOKIN, PA.

FAMILY (W. D. Nellds, mgr. Monday rehearsal 10).—The Four Bragdons, singers and dancers, good; Joseph Callahan and Company, character artist, very good; The Hallbacks, singing, fair; Lewis McCord and Company, comedy sketch, pleased. MILLER.

SIOUX CITY, IA.

ORPHEUM (David Beehler, mgr.).—Ernesto Sisters, queens of the wire, very good; Les Amutis, novelty piano artists, pleased; James and Sadie Leonard and Richard Anderson, "When Caesar C's Her," a hit; Sullivan and Pasquelena in "A Newsboy's Appeal," a real touch of the Bowery; Melani Trio, Italian street musicians, good; Christie Duo, dancing, clever.——NOTE.—The Family Theatre has abandoned vaudeville and is at present occupied by a stock company playing to popular prices. R. E. M.

SPOKANE, WASH.

WASHINGTON (Geo. E. Blakeslee, mgr.).—Horton and Latriska, "The Messenger and the Human Doll"; Meinutte-Lanole Duo, acrobatic wire; Bowen Brothers, singers and dancers; James E. McDuff, mimic; Minnie Middleton Quartet; Nello and Mme. Nello, juggling; Pete Dunsworth, ill. songs; pictures. Good bill and attendance.——PANTAGE'S (E. Clarke Walker, mgr.).—Hall and Colborn, "The Swede and the Happy Gal"; Azards, acrobats; Dancing Davey; Buckeye Quartet; Leo White, ill. songs; Cal Stewart and Company, "Uncle Josh on the Bowery." J. J. HUGHES.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Grand Amusement Co., mgrs. Monday rehearsal 10:30).—Marseilles, good; Armstrong and Clark, pleased; Avon Comedy Four, well received; Foy and Clark, fair; James J. Morton, went big; The Romany Opera Company, hit of the bill; Paul Conchas, good. SAM FREEMAN.

TERRE HAUTE, IND.

LYRIC (Jack Hoeffler, gen. mgr.).—Ellett Brothers, comedy bar artists, ordinary; Singing Four, great; Rockway and Conway, comedy sketch, very good; Daly, "The Madman," comedy juggling and acrobatic, very good.——VARIETIES (Jack Hoeffler, gen. mgr.).—Rose and Ellis, barrel jumping act, great; Morrisey and Rich, comedy talking and singing duo, great; Dave and Percie Martin, comedy skit, good; Emory Goyt, equilibrist, very good.——COLISEUM (J. H. Barnes, mgr.).—Sunday, Dec. 29: "The Merry Makers"; also New Year's matinee and night. Jan. 5: "Washington Society Girls."——NICKELDOM, ELECTRIC THEATRE and DREAMLAND having large attendance. ROSS GARVER.

TOLEDO.

THE ARCADE (Chester Sergent, mgr. Sunday rehearsals 10).—The bill this week is only fair but is amply redeemed by Jos. Hart's magnetic racing drama, "The Futurity Winner." This is the hit of the bill. The Three Renards, billed as Continental Novelty Gymnasts, open the bill and were well received. Carl W. Molter sang ill. songs; Schooley and De Angelo did an ordinary musical act; M. A. Hunt and Company made good in "Rustic Courtship"; L. M. Coppens also worked hard; Saivall is a really clever card manipulator and his act goes well; The Makarenkas, Russian gypsies, are good singers. One of the best acts on the bill is Anderson and Gomes, colored entertainers.——THE EMPIRE (Abe Shapiro, mgr.).—Week of 30: "The Trocadero Burlesquers" to good business. The show is clean and has an attractive chorus. The olio is well up to the standard.——THE LYCEUM (Ed Kelsey, mgr.).—This week Williams and Walker in "Bandanna Land" to big houses. SYDNEY WIRE.

TROY.

PROCTOR'S (G. A. Graves, mgr. Monday rehearsals 10).—Thomas J. Ryan-Richfield and Company, "Mag Haggerty's Reception," headliner and proved a very pleasing number; The Big City Four, excellent; Myrtle C. Byrne and Company, sharpshooters, very good; Kramer and Belleclair, physical culture, won approval; The McCarvers, colored entertainers, pleased. The rest of the bill includes the Wilson Brothers, German comedians, and eLon Rogee, a good imitator.——LYCEUM (R. H. Keller, mgr.).—The "Lady Birds" held forth the first half of the week to very good attendance. For the last half we have Miner's "American." Amateur night every Wednesday. J. J. M.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—"Miss New York, Jr.," a clever burlesque company, is here this week and presents a good spectacular musical comedy in two acts, "The Navigators," which met with the approval of the audience. ——GAYETY (W. S. Clark, mgr.).—Fred Irwin's "Big Show" is the offering this week. The burlesques are "The Great White Way" and "The Actor's Club," which are above the average burlesque. Harry Campbell is the chief comedian. He is aided by Frank Lynch, Frank Young, Murry Livingston, Joe Brady and Wm. Kenny and Billy Walsh, who deserve mention for their good work.

WHEELING, W. VA.

WONDERLAND (H. W. Rogers, mgr.).—The feature act, Cora Younghlood Carson and her sextet, is an exceptionally strong musical number; The Great Kelter, hounding high wire act, good; Parmalee and Mack, song and dance, well received; John and Ida Kelly, a hit.——BIJOU (Geo. Shaffer, mgr.).—Billy Moore, comedian, good; Gladstone Sisters, singing and dancing, act well and have good voices; Raymond and Hess, comedy sketch; De Vatre Trio, club juggling. Others: De Verne and Van; Lois; Tegge and Daniels; The Woodwards; Freeman's Trained Goats; Wormser Tots; Musical Coles; Merrill Kenny. C. M. H.

YONKERS, N. Y.

ORPHEUM (Louis J. Fosse, res. mgr.).—Week 30: Big bill and business. Stunning Grenadiers, solid success; May Duryea and Charles Deland, "The Impostor," carried off second honors; Clifford and Burke, blackface comedians, scored heavily; Ingraham and Campbell, pianologue, a hit; Lester and Miller, "The Little Emigrant," show to advantage; The Devoe Trio, got a good reception; Wise and Milton, colored entertainers, good. B. N. KARFUNKLE.

LETTERS

A

Acuna, J. M.; Allison, Mrs.; Arden, Edwin.

B

Barnold, Charles; Buree, Jim; Berguin, Nellie; Bohme, W. A.; Bannin, Rose; Burke, Chas.; Baird and Dunn (Chicago office); Barry, W. H. (Chicago office); Bedini, Gehan; Backman, Marie; Baron, C. (Chicago office); Brown, Mrs.; Billington, E. C.; Borthing, S.; Blair, Eugene, and Company; Blake's Animal Circus; Bernard, Nat.

C

Coleman, Al. (Chicago office); Cavalu, Joshii; Conklin, Josiah; Calhoun, William; Carleton and Terre (Chicago office); Claflin, Josie; Clemenso, Bob (Chicago office); Collins, M. D.; Crane, Lawrence; Charline and Charline; Curtis, W. D. (2).

D

Darnell, Edith; Denby, Walter; Dumas, Florence; Deming, Arthur; Donnelly, Henry V.; Dutch, Mr.

E

Evans, Charles; Elliott and West (Chicago office).

F

Fox, Mort; Fay, Effie; Ford, John; Fay, Effie (Chicago office); Fullam, Tom; Farren, George (2).

G

Gardener and Revere (Chicago office); Gaudy, Louise; Gilbert, John D.; Gillingwater, Claude; Gallando; Gibbons, Thomas (Chicago office); Grant, Bert and Bertha; Griffin, F. B.; Geer, J. H.; Guardot, Etienne and Company; Gardener, Gladys; Garrison, Jules.

H

Herbert, Will; Hunting, Tony; Hammond, Charles; Hughes, Gene; Henry, William; Hale and Francis; Hill, Hamilton; Hale, George G. (Chicago office).

J

Jordan and Harvey.

K

Kara, Mr.; Kelly, John W.; King, Gussie; Kent, Dorothy; Kokin, Mignonette.

L

Lackey, Jas.; Le Monts, The; Lawler, Charley, and Daughters; Lacey, Harry, and Company; Lawrence and Harrington.

M

Madden, Mary (Chicago office); Manton, George; McAvoy, Dick and Alice; McCart, William; Marks, Al.; Mears, Grace; Moore, Frank H.; Moore, Rhodes; Mills, Beecher H.; Morrison, Altrea; Mead, Will; Maruta, Tokio; Moll, Robt.; Myers, George; McWatters and Tyson; McDonald, Mike; Marion and Deane; Mandell, Richard; McCord, Louis; McClair, Chas.

N

Nobles, Milton and Dolly.

O

Otulta, Mlle.

P

Pringle, Aubrey; Palmer, Austin.

Q

Quigley, Helen.

R

Rose, Mr. (Spencer, Kelly and Rose); Ross, Budd (Chicago office); Robinson, W. A.; Rice, James R. (2); Ray, Elizabeth.

S

St. Onge, Fred; Salter, Irving; Sarll, Tony; Shayne, John; Simonds, Teddy; Smith, Charles F.; Starr, Mabel (Chicago office); Stephens, Hal.; Stevens, James F.; Sutton, Harry; Sterling, Evelyn; Stanley, Gertrude; Sheck, E.; Sargeant, R.; Seligman, Minnie.

T

Tobin Sisters, The (2); Toledo, Gus; Tulsa; Tison and Brown; Thomas, Wm. H.; Thatcher, Eva; Tenley, Elmer.

W

Wilson, Harry E.; Wroth, Ed.; Williams, Estella (2); Wallace, Franklyn; White, Lou; Whitaker, Raymond; Ward, May; Weaver, Jack.

Y

Young, Ollie.

Will Rossiter's CORNER

CHICAGO, SATURDAY, JAN. 4.

JUST OUT!

Push-Cart

PUBLISHED EVERY NOW AN' THEN FOR SONGS AND SINGERS.
THIS WILL INTEREST YOU.
SEND FOR FREE COPY.
WILL ROSSITER,
152 Lake Street, Chicago, Ill.

Jack Burnett

GRAND OPERA HOUSE, CHICAGO,
The "ACTWRIGHT," Still
WRITES
REAL SKETCHES.
Any of my 150 "clients" will tell you I write absolutely
NOTHING BUT HITS

M. STRASSMAN,

Attorney, 853 BROADWAY, NEW YORK.

NOTICE

DAN. O'BRIEN,

The Leaper,
HAS FURNISHED ROOMS,
Bath, Steam Heat.
260 W. 38TH ST., NEW YORK.

THEATRICAL
SCENERY

Vaudeville and Production. Largest Scenic Concern in the World. Water Color, Silke and Dye. DANIELS SCENIC STUDIOS, CHICAGO.

YIP! YIP! YIP!
GOING WEST, WHO?

McGloin AND Shelly

Eccentric Singing and Dancing Act.
Guide, LOUIS PINCUS.
First Scout, FRANK BOHM.

WIGS

TOUPPES. Paints, Powders. Stamp for price list. G. SCHINDHELM, 118 W. 26th St., New York.

REPRESENTATIVE ARTISTS

WEEK JAN. 6, TROCADERO, PHILA.

HEUCK & FENNESSY'S

"EMPIRE SHOW"

DIRECTION W. H. HISS.

EMMA WESTON
CONTRALTO, THAT'S ALL

THE TWO EXTREMES

ED. JEANETTE

JOHNSTON and BUCKLEY
"Why, Ker-Soit-ny"

AL. ZIMMERMAN
Character and Singing Comedian

"ISS DOT SO!"

GEORGE KLEIN
STILL WITH THE BIG SHOW

The Sensational Acrobatic Comedians.

MONTAMBO and HURL-FALLS
The Peer of Comic Acrobats

IMHOF and CORINNE
"IN A STRANGE HOTEL"

LEW H. SPOOLER
MUSICAL DIRECTOR

AND

ROGER IMHOF

WORLD FAMED

DUNEDIN TROUPE

Marvellous, Artistic and Acrobatic Cyclists.

BOOKED SOLID TO 1909

BY MARINELLI

Challenge the World to Find Their Equal.
Jas. E. Donegan, Mgr. Address care Clipper.

MR. and MRS. **GENE HUGHES**

IN "SUPPRESSING THE PRESS."
BOOKED SOLID.

PHIL NETTIE

PETERS

JAN. 6, BENNETT'S, LONDON, CAN.

THIS TIME IT'S ME.

True Rice

An Acrobat.
JUST NOW, BUMPING WITH "8 BELLS."
Address, WHITE RATS, 46TH ST. and B'WAY, NEW YORK.

HARRY EARLE VETA

GODFREY and HENDERSON

Presenting "A DAUGHTER OF THE GODS."
In Preparation, "The Chaperon" (4 People).

WEEK JAN. 6, BUCKINGHAM, LOUISVILLE

THE "MERRY MAKERS"
JOHN GRIEVES, Manager.

SAM J. ADAMS
"THE LONG BOY."

La Belle Marie and M. J. O'Rourke
Singing, Dancing and Novelty Wire Act.

WM. MAUSSEY
THE SCOTCH CHARACTER COMEDIAN.

GLADYS TILLIE

St. John and Cohen
THE RUFFY FLUFFY GIRLS.

H. P. KELLY
"THE MEDIUM BOY."

W. A. WOLF
THE MINSTREL BASSO.

GEO. A. STREET
Supported by Mrs. Geo. A. Street and Company, in his elaborate scenic creation portraying historic events in the careers of the world's great military commanders.

SUTTON AND SUTTON

The Rube and the Living Pumpkin
En Route with the High School Girls

JAN. 6, L. O.; 13-15, GAYETY, ALBANY; 16-18, LYCEUM, TROY.

"The 5 Majors"

(FRANK MAJOR & CO.)
Address, FRANK MAJOR, COMEDY CLUB, N. Y. CITY.

Le BRUN Grand Opera Trio

Strongest Singing Act in Vaudeville.
Magnificently Costumed.
Management ALBERT SUTHERLAND.

Lillian Tyce
ORPHEUM CIRCUIT.

The Really Funny Monologist.

JAMES J. MORTON
Still on the Theatrical Platform.

KELLY AND KENT
ORPHEUM ROAD SHOW.

PAT WHITE AND HIS GAIETY GIRLS

5-Malvern Troupe-5
WHIRLWIND ACROBATS

Zelma Summers
The Girl from the Golden West.

WM. MABEL

Jennings and Webb
Not Ahead But Neck and Neck With the Best

Tommy O'Neill
IN SONGS AND DANCES

FourTerrors
In Singing and Acrobatic Dancing

Grace Addison Barrett
CONTRALTO

CHAS. B. AL.

Watson and Bert
"A Busy Business Man"

WITH

PAT WHITE

Netta Vesta

SINGING COMEDIAN
Keith Circuit
Address care VARIETY

Seattle "Times," Nov. 26.—"Good fun and clever work characterize Bush and Elliott's acrobatic turn, which is high class and very skillful. Good acrobatic work on the vaudeville stage is becoming a matter of course, and the marvelous is becoming the rule, but this act belongs in the Coliseum's own category of 'extra good.'"
ALF T. WILTON, Agent.

SHEPPARD CAMP
"The Man from Georgia"

MR. AND MRS.

TRUESDELL

Time all filled.
Address, care VAUDEVILLE COMEDY CLUB, 147 W. 45th St., N. Y. City.

A Cure for the Blues

Laurie Ordway

ENGLISH COMEDIENNE.

FELIX REICH, Manager. LOUIS WESLEY, Agent.

Time All Filled

A Good Singer of Good Songs.

JOSIE AINSLEY
Direction of JAMES J. MORTON.

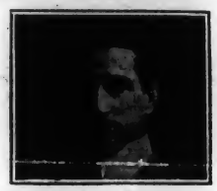
Bob Van Osten
THE MAN WITH THE DUCK NOSE.

Pete Curley

PRINCIPAL COMEDIAN,
The Behman Show.
Management, Jack Singer,
Season 1907-08.

"IS IT?"
Ryan-Richfield Co.

IN VAUDEVILLE.
DIRECTION MAG HAGGERTY'S FATHER.



EDWIN STEVENS
in
"A Night Out." "Julius Caesar Up To Date." "An Evening with Dickens" "An American Raffles"
Assisted by MISS TINA MARSHALL.
Time all filled till June 7, 1908.

STUART BARNES
Direction GEO. HOMANS.

"THE PLAYERS."

MR. and MRS. **John T. Powers**

VAUDEVILLE "TIT-BITS."

Agent, ALF T. WILTON.

MARION VICTORIA

MURRAY SISTERS

Direction AL SUTHERLAND.

Vacant January 13th through Mouldy, Mass., being closed. Will Perry Williams write in.

GRIFF

L'INCOMPUSHABLE.

Of whom the Lynn "News" says: "Very good, notwithstanding that he is direct from London."

HATHAWAY'S, NEW BEDFORD.

ROBINSON PARQUETTE TRIO

K. & P. CIRCUIT. AL MAYER, Agt.

GEORGE EDDIE

Lyons AND Parkes

In a Unique Musical, Singing and Dancing Act.
Add. all Com. to AARON KESSLER,
Hammerstein's Victoria Theatre, New York.

MISS ST. GEORGE HUSSEY AND CO.

Assisted by C. F. LORRAINE.
A Startling Comedy Success in Vaudeville.
Address WESLEY & PINCUS, Agents.

VAUDEVILLE THEATRE MANAGERS

ATTENTION

Do Not Allow Anyone to Make You Believe That There is a Scarcity of

Good, High-Class Acts in the Vaudeville Field

I Have an Abundance of the Best Material on My Books, as usual, and

Can Book Any Number of Theatres on 24 Hours' Notice

ALL Houses Receive Equal Treatment in My Office.

WILLIAM MORRIS

Chicago Office, 167 Dearborn St. 1440 Broadway, New York

BARBOUR--He Books the Acts

For Vaudeville, Fairs and Parks. Managers, send for lists. Artists, send open time.
Address E. L. Barbour, 119 La Salle St., Chicago.

PERFORMERS traveling to Europe should take advantage of the exceptionally low rates now prevailing and in effect until March 31st, 1906. Call or write for full particulars,

PAUL TAUSIG, 104 East 14th Street,

Tel. 2099 Stuyve. NEW YORK CITY

—A MATTER OF RECORD—

KLAW & ERLANGER'S Advanced Vaudeville

THEATRES ARE THE MOST PROSPEROUS IN AMERICA

FOUR RECORD MAKING TRIUMPHS

AUDITORIUM CHICAGO, has entertained more people than all the other vaudeville houses in that city combined.

NEW YORK THEATRE. Playing to the largest vaudeville business ever recorded in the metropolis.

FORREST PHILADELPHIA. Closing in a blaze of glory. The vaudeville educator of Philadelphia.

TREMONT BOSTON. Another great success. Taught Bostonians the vaudeville they never knew.

Sid J. Euson's

N. Clark and Kinzie Sts., CHICAGO.

45 Seconds from Clark St. Bridge.

SID J. EUSON, Lessee and Manager.

Playing in burlesque attractions of the Columbia Amusement Company. Matinee every day. Amateur night Friday.

FOLLY

State Street near Congress
CHICAGO

EMPIRE CIRCUIT CO., LESSEE.
John A. Fennessy, Manager.

The most popular burlesque theatre in Chicago, playing the attractions of the Empire Circuit. Nothing but the best. Two shows every day. Amateurs Friday.

BELLE BELMONT

ALWAYS WORKING

Regards to Ham and Fat — Ha! Ha! Curses

PASTOR'S

14th St., 3d Av. Continuous, 20 & 30 Cts.
NEXT WEEK, MONDAY, JAN. 6, 1906.
FITZGIBBON-McCOY TRIO
JEANNETTE DUPREE
BILLY BROAD
MRS. JULES LEVY AND FAMILY
EMERSON AND BALDWIN

The Kramers
Arthur Yule and Company
The Two Pecks
Bernier and Stella
The Gray Sisters
Harcourt and Courtney
Vitagraph

HATHAWAY AND SIEGEL

HAMMERSTEIN'S VICTORIA

AMERICA'S MOST FAMOUS VARIETY THEATRE.

Open the Year Around

ORPHEUM CIRCUIT

OF HIGH CLASS VAUDEVILLE THEATRES
M. MEYERFELD, JR., Pres.
MARTIN BECK, General Manager.
FRANK VINCENT, N. Y. Representative.
All Applications for Time Must be Addressed to C. E. BRAY, Booking Manager, Majestic Theatre Bldg., Chicago, Ill.

VAUDEVILLE HEADLINERS AND GOOD STANDARD ACTS

If you have an open week you want to fill at short notice, write to W. L. DOCKSTADER,
Garrick Theatre, Wilmington, Del.
Can close Saturday night and make any city east of Chicago to open Monday night.

HENDERSON'S

Theatrical Exchange,
92 LA SALLE ST., CHICAGO.

Representing first class managers of Eastern and Western vaudeville theatres, vaudeville headliners, novelties, big acts. Send your open time.
Address W. F. HENDERSON,
Prop. and Manager.
CHAS. H. DOUTRICK, Asst. Mgr.
F. Q. DOYLE, Representative.

MOZART

Vaudeville Circuit.
10—Theatres—10
FEATURE ACTS ALWAYS WANTED.
All communications to Edward Mozart, Main Office, Family Theatre, Lancaster, Pa.

Percy G. Williams' CIRCUIT

COLONIAL	New York
ORPHEUM	Brooklyn
ALHAMBRA	Harlem
ORPHEUM	Boston
NOVELTY	Williamsburg
GOTHAM	East New York

Address all PERSONAL letters to PERCY G. WILLIAMS, ST. JAMES BUILDING, 26TH ST. AND BROADWAY, NEW YORK CITY

NEW EMPIRE

Madison Street Near Halsted
CHICAGO
WILLIAM SINGER, MANAGER.
Handsomest burlesque house in America, playing Empire Circuit attractions exclusively.
Shows changed every Sunday. Matinee daily.

NEW STAR

MILWAUKEE, WIS.
FRANK R. TROTTMAN, Manager.
Handsomest and safest burlesque theatre in America. Playing Empire Circuit Shows. Matinee Every Day.
Visit the new Rathskeller Downstairs.
The best in the West.

I Want Performers

To know that I build Sketches, Monologues, Parodies, etc., of quality.

CHARLES E. WELCH
Vaudeville Contractor.
Per Address:
COOK'S OPERA HOUSE, ROCHESTER, N. Y.

BEST PLACES TO STOP AT.

When playing TORONTO, CAN., stop at the

ALEXANDRA ROYAL

188-190 SIMCOE ST.

Catering exclusively to the profession. Special rates. Two-minute walk from all theatres.

MEDEA HOTEL

JOHNSTOWN, PA.

Half block from Majestic and Cambria Theatres. Rooms with or without bath. Rates moderate. "The House Recommends Itself." European Plan.

J. F. KNUFF, Prop.

ARTISTS, NOTICE

Hotel Faurot

SCRANTON, PA.

3 Minutes from Theatres
American Plan — Rates Moderate
E. RAISLEY, 244 Adams St.

National Hotel

CHICAGO

Cor. Van Buren St. and Wabash Ave.
Half block from Auditorium Theatre. In vicinity of all theatres. Weekly rates made.
D. A. DOOLEY, Prop.

Return to Vaudeville

Sisters La Tour

California's Favorite Comediennes

A REAL COMEDY ACT. UNDER PERSONAL DIRECTION

REICH & PLUNKETT, VAUDEVILLE AGENTS

1133 BWAY., N. Y. C.

BRINDAMOUR

THE ORIGINAL JAIL BREAKER

Has escaped from **488 JAILS,** which is **400 MORE** than all others combined

A Happy New Year to All

Management of BEN. J. GREENE **This week Keith & Proctor's 58th St., N. Y.**

FILMS FOR RENT

EUGENE CLINE

Stores Located as Follows:

EUGENE CLINE, 59 Dearborn St., Chicago, Ill.
EUGENE CLINE, Third and Nicollet Aves., Minneapolis, Minn.
EUGENE CLINE, 268 S. State St., Salt Lake City, Utah
EUGENE CLINE, 6th and Olive Sts., St. Louis, Mo.
EUGENE CLINE, 1021-23 Grand Avenue, Kansas City, Mo.
EUGENE CLINE, 717 Superior Ave., N. E., Cleveland, Ohio
EUGENE CLINE, 22½ S. Broad St., Atlanta, Ga.

MAJESTIC CIRCUIT

INTERSTATE AMUSEMENT CO. (PROPRIETORS).
E. F. CARRUTHERS, General Manager.

PLAYING MODERN VAUDEVILLE IN THE

MAJESTIC THEATRE, BIRMINGHAM, Ala.
Opens Mondays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, LITTLE ROCK, Ark.
Opens Mondays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, DALLAS, Texas
Opens Sundays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, FT. WORTH, Texas
Opens Mondays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, HOUSTON, Texas
Daily Matinees. Opens Sundays. Popular Prices.

MAJESTIC THEATRE, SAN ANTONIO, Texas
Opens Sundays. Daily Matinees. Popular Prices.

LYRIC THEATRE, MOBILE, Ala.
Opens Mondays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, WACO, Texas
Playing Traveling Companies. Popular Prices.

OUR BOOKING DEPARTMENT IS PREPARED TO FURNISH BANDS, VAUDEVILLE ACTS, ETC., FOR ALL THEATRES AND OCCASIONS IN THE SOUTH ON SHORT NOTICE.

ADDRESS ALL MAIL TO

E. F. CARRUTHERS, MAJESTIC THEATRE BLDG., CHICAGO, ILL.

Phil Ott, Nettie Nelson and Al Stedman

with the "Sam Devere" show in "DR. NEARLY, A DOCTOR."

Thirty-Six Pages TEN CENTS

VARIETY

VOL. IX., NO. 5. JANUARY 11, 1908. PRICE TEN CENTS.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

NEW YORK THEATRE MONDAY NEXT!

AMERICAN DEBUT OF DEMURE AND DAINTY

LUCY WESTON

(ENGLISH COMEDIENNE)

"BE GOOD" SINGING "TWO FLATS REQUIRED"

"As You Walk Down the Strand"

F. D. & H.

(THE FIRM THAT DELIVERS THE HITS)

PUBLISHERS:

FRANCIS, DAY & HUNTER

NEW YORK: 15 WEST 30th STREET

AIN'T I RIGHT, BOYS?

FRANK FOGERTY

THE DUBLIN MINSTREL

Who **Originated** that now famous saying **for stage use**

"Ain't I Right, Boys? You Can Bet Your Life I Am"

Keep off, and leave my own matter alone

A COURT

DECISION READS:

"BRINDAMOUR'S

Performance is of a nature, **UNIQUE,** not to be **DUPLICATED** and of Unrivalled Excellence

JUDGEMENT

is therefore ordered for the plaintiff with costs"

Management of BEN J. GREENE

Thirty-Six Pages TEN CENTS

VARIETY

VOL. IX., NO. 5. JANUARY 11, 1908. PRICE TEN CENTS.

ONLY ONE WEEK MORE OF "ADVANCED VAUDEVILLE"

The Remaining Two Houses on the Klaw & Erlanger Vaudeville Circuit End Their Careers Next Week.

When the New York Theatre closes its doors to vaudeville the night of Jan. 19, pending a week's preparation of the house for the appearance of "The Soul Kiss" on Jan. 27, Klaw & Erlanger will have wholly retired from the vaudeville entertaining field, the other remaining theatre on their circuit, the Auditorium, Chicago, ending its variety reign next Saturday.

With the passing of the vaudeville "acts" from New York comes the passing of "Advanced Vaudeville," the theatrical sensation of 1907.

It is about eleven months since Klaw & Erlanger cast the vaudeville bomb-shell, and announced a circuit over night. Since that time "Advanced Vaudeville" has come and gone. Two hundred and forty separate acts have played in Klaw & Erlanger houses, and in the past two months one hundred and ninety of these have been turned over to the United Booking Offices for future time to be allotted under the Klaw & Erlanger contracts in conformity with the terms of the agreement entered into when K. & E. agreed to leave the vaudeville business.

Klaw & Erlanger gave out during the early days of their vaudeville pilgrimage they would have a circuit of from twenty-five to fifty theatres. During last summer a couple of houses were open, but the actual commencement of the "Advanced Vaudeville" circuit occurred on Aug. 26 when the New York Theatre gave its first weekly bill under the new regime.

In all K. & E. had sixteen houses located in fourteen different cities. Of the houses seven were acquired in the merger of the K. & E.-Shubert interests, and there were not at any one time over fourteen K. & E. vaudeville theatres in operation.

Shortly following the inauguration, the Shubert, Brooklyn, was abandoned, and this was later followed by the Dusquene, Pittsburg.

"Advanced Vaudeville" had its ups and downs for the first month, particularly "downs" during the early part of September, when it was unusually warm, and its failure was predicted often by the opposition managers.

Mistakes of management and of policy were made at the outset, and the Eastern vaudeville managers opposed to Klaw & Erlanger pooh-poohed the idea of "opposition"; said there was no such thing, with other kindred remarks, leading the layman to believe almost that the Klaw & Erlanger circuit had not opened.

On Oct. 13, the Auditorium, Chicago, commenced a vaudeville season, and with the installation of a big bill at that playhouse came the second wind to "Advanced Vaudeville." A liberal policy which had not prevailed up to that time was set in motion. Crowded houses became the rule in the larger cities of the K. & E. string, all led by the Chicago theatre.

The opposing side still laughed when the subject of "opposition" was broached, but within three weeks after the Auditorium opened negotiations were practically closed for Klaw & Erlanger to give up vaudeville by Feb. 3, this year, upon the United Booking Offices agreeing to take over all unfulfilled contracts, besides paying Klaw & Erlanger an amount estimated at from $250,000 to $1,500,000; generally believed to be the latter amount.

There is a positive certainty that Klaw & Erlanger received a cash bonus to retire from vaudeville, and at a time (Nov. 7) when Klaw & Erlanger through failure to secure sufficient houses to play the acts booked, were in intimate danger of being flooded with acts they could not place.

Had the United Booking managers held back the signatures to the settlement agreement three weeks longer, Klaw & Erlanger would have had from 90 to 100 acts, with "play or pay" contracts, walking the streets.

(*Continued on page* 17.)

ROBINSON HAS BRIGHTON BEACH.

The Brighton Beach Music Hall next summer will be conducted by David L. Robinson, manager of the Colonial. Mr. Robinson secured the seaside music hall this week under a long term lease.

Vaudeville will be given, the style of entertainment which has prevailed at the Beach for some years past under the direction of William T. Grover.

The opening for '08 will occur about the middle of June. Acts will be booked by Mr. Robinson through the United Offices.

IMPERSONATING GEO. BERNARD SHAW.

During the engagement of Charles Leonard Fletcher at the Colonial week of Feb. 3, Mr. Fletcher will give an impersonation of George Bernard Shaw, the famous Irish writer.

The subject matter of the Shaw character will be taken by the impersonator from an interview he had with Shaw while in London. It will be the first time that Mr. Shaw has been reproduced over here. His name is widely known, but his features are shrouded in visionary mists of a sinister mien to the readers of his works. Some have gone so far as to conjure up a disappointed man, leaning upon his arm over the edge of a table, with his face hidden from view, after perusing one of Mr. Shaw's volumes.

NEW POLICY AT TWENTY-THIRD STREET.

The new policy of "pictures" at Keith-Proctor's Twenty-third Street Theatre went into effect on Tuesday last, when a show running thirty-five minutes was given.

This was repeated about twenty times during the day. A fair attendance was in the house at all shows, and has kept up. The audience is one not generally found watching "pictures," but whether this clientele, likely a relic of the previous vaudeville, will continue is a question.

Four reels of moving pictures are shown, with one illustrated song, and no vaudeville numbers. Neither flags nor black drapery adorned the front of the historic Twenty-third Street Theatre at its degeneration.

MORRIS STILL MUM.

"Nothing for publication" was again the answer given by William Morris to a VARIETY representative when pressed this week for any information regarding his proposed new vaudeville circuit.

Mr. Morris said his affairs were progressing satisfactorily, but still remained in a state compelling reticence.

No positive information as to Mr. Morris' operations comes to the surface, although it is rumored he has had long talks with architects, and that there are in his office leases for out-of-town theatres.

It is pretty directly said also that a few specially selected artists have been approached by Mr. Morris for their services for next season, and contracts offered, but whether any have been closed or not is unknown.

A rumor that Mr. Morris met committees from the White Rats and Comedy Club, when next season was discussed, was denied by both Mr. Morris and R. C. Mudge, president of the White Rats.

ETHEL LEVEY WITH BERNARD.

Ethel Levey will retire for the present from vaudeville. She will go with Sam Bernard in his new piece which will be placed in rehearsal next week.

Cissy Loftus was to have had a part in the same production, but sudden illness made it necessary for her to retire from the cast. Miss Levey takes her place. The vaudeville singer was to have played the Alhambra week of Jan. 20, completing the Percy G. Williams chain, but instead will be busy rehearsing.

She has cancelled contracts for twenty-two weeks in vaudeville.

ALICE LLOYD IN AUTO ACCIDENT.

A cable from London on Thursday told of an automobile accident in which Alice Lloyd, the popular English music hall artiste, was severely cut about the forehead.

The message said Miss Lloyd was progressing favorably, and it is not thought from the tone of the cable any serious results are feared.

WHAT ARE THE BEST STEPS FOR ARTISTS' PROTECTION?

Under this heading, from week to week, will be printed the views and opinions of artists, written to VARIETY for publication and coming within the scope of the question.

Communications should not exceed 400 words and must be signed, but the name of the writer will not be printed if suppression is requested.

The past year in vaudeville has brought several pertinent questions affecting his future welfare direct to the door of the vaudeville artist. He now has a practical exhibition of a condition before simply surmised or hinted at, but not regarded as likely by the majority.

Artists all over the country, and the world as far as that goes, are discussing how they can protect themselves for the future.

VARIETY has always maintained that the solution was a complete organization, with the foundation a solid feeling of brotherhood among the artists. While this yet remains true, many artists have given the subject of protection to themselves considerable intelligent thought. Many may have laid out good ideas whereby the artist would be in a position to at least hold up an independent footing, regardless of the manager or a monopoly.

It is for this purpose that VARIETY will set apart two columns each week for artists to express their views and opinions. It is not desired that any artist will in detail divulge any scheme he has in mind. It is not the intention of VARIETY to furnish information to the manager of the resources or the possibilities of the artists combined, but the subject matter may be generally discussed and a skeleton or the suggestion of a plan given.

The several ideas when pieced together may develop a tangible means of escape from the worst possible condition which might confront the vaudeville artist.

It is not intended that the purpose of this space shall be taken up in argument, nor that one artist shall point out the defects in another's plan, nor is it desired that any artist shall debate any proposition which VARIETY may raise, but each writer shall briefly and to the point express what he deems are the immediate needs of the vaudeville artist, the best way in which to obtain that end, and the protection which should be erected for the future welfare.

That there is need for some concerted action of the vaudeville artist no one can dispute. Opposition or no, the artist must needs look after himself. He is as capable as the manager, who always combines with his fellow manager to obtain power. The very fact of that union, and the steadfast, piereing, deliberate movement for a vaudeville monopoly by the leading managers of this country, which has been growing and going onward for the past six years, sweeping everything before it with or without a money payment (whenever required) ought to now convince the vaudeville artist that he must do something more than merely think if the manager is to respect him in business dealings.

The artist is the first power always under certain conditions. He can be the first power always, whether there is opposition in vaudeville or no. If an artist has only self-interest; if a contract for forty weeks, more or less, will cause him to forget his future; if the feeling of "It is no use; you can't go against the manager," takes possession of him, there is not much hope for a protective body of artists.

The manager needs the artist. Just how badly he is afraid to admit even to himself. And just how badly he needs the artist is in evidence to-day around New York City, with no opposition, with no entanglements, and with no artist refusing an engagement. The manager can not place a bill together satisfactory to himself because he can not make the selections he wants. To-day there is no better argument than the vaudeville shows of New York City. If the manager can not make the selections he requires to put his show together, he can not draw business. Let the manager tell you otherwise and believe it if you will.

Vaudeville to-day is in a peculiar position. There is no manager gloating over the prospects. This has been a year of big shows, big acts, and it is having an effect. Managers must give a show, and it can't be played by amateurs.

There are many ways to place the artist in a firm position; there are many ways to improve that position, but there is only one way to make a start; that is by the artists getting together under a plan or scheme which will weld them closer; place them where they will be a power by themselves and able to use it.

Strict confidence is pledged by VARIETY to all correspondents desiring their names withheld. VARIETY suggests that the small act as well as the large express its opinions. It can do no harm, and it can and should do a world of good.

MABEL HITE SOON.

Mabel Hite opens Jan. 20 with a new sketch by Vincent Bryan. She will play the United time, but her opening stand has not yet been disclosed. Miss Hite will work alone, using for her support only a mechanical dummy in a burlesque upon the "Merry Widow" waltz craze.

PAULINE HALL ON SMALL CIRCUITS.

Chicago, Jan. 9.

Pauline Hall, who headed the bill at the Majestic last season, and played all the large houses in this territory not long ago, will probably come West early in March to fill a few weeks' engagement at the better class provincial vaudeville theatres in Illinois and Iowa.

This is said to be Miss Hall's first vaudeville engagement in the smaller cities of the Middle West.

FINAL BILL AT NEW YORK.

The last bill of the New York Theatre's vaudeville season is as follows: George Evans (on the initial program week August 26th), Lucy Weston, Maidie Scott, The Yuilians, Collins and Hart, Three Danie Sisters, Marstro and Oretto, Lily Flexmore and Whit Cunliffe. The show opens Monday.

MORTON'S TIME CANCELLED—ALMOST.

Contracts for all his remaining time on the United circuits were cancelled Monday because James J. Morton, the monologist, president of the Vaudeville Comedy Club, had refused to play a Sunday night performance in Syracuse, N. Y. Mr. Morton received notification on Monday that his time had been withdrawn. He immediately presented himself at the New York offices of Klaw & Erlanger and informed that firm that no engagement had been assigned to him for the current week.

He is playing under a Klaw & Erlanger agreement turned over to the United Offices in accordance with the compromise terms. Mr. Morton entered a demand with the "Advanced Vaudeville" promoters that he be placed by Thursday, the implied meaning being that he would resort to legal proceedings if his demand were not complied with.

On Wednesday Marc Klaw and E. F. Albee were in conference, and on Thursday Mr. Morton received notice that he would be expected to play the Fifty-eighth Street Theatre next week, his other time being reinstated.

Mr. Morton was instructed, together with a number of other acts, to play last Sunday at the Grand Opera House (Keith's), Syracuse. Before the Monday matinee Mr. Morton notified the house manager in the up-State town that he would not be able to play the show, and if his presence were required he would prefer to lay off.

The local manager informed Morton it was not certain whether a Sunday show would be given, and to take his place on the bill, having the matter settled meanwhile.

The attention of the United Office was called direct to his objection to that particular Sunday by Mr. Morton, but no reply was received. A show at the Grand Opera House was given last Sunday at which the monologist did not appear.

Reaching New York he was informed his routing for Baltimore for this week was included. Nat Haines was sent to Baltimore to replace Mr. Morton on the bill.

The contract issued to Mr. Morton by Klaw & Erlanger has still about twenty-five weeks to run, an additional ten weeks beyond the first named length of time having been added.

The agreement provides that the act shall play on Sundays when lawfully permitted. Sunday shows in Syracuse have had a precarious record, and the legality of them in that city has not been affirmatively decided. The Supreme Court decision rendered by Judge O'Gorman in the Hammerstein license case plainly said no performances of any character in this state on Sunday were legal.

It would devolve upon any defendant Mr. Morton might have brought into a law suit, if the matter had not been otherwise settled, to prove that the Sunday performance given last week at Syracuse was legal.

HARRISBURG OPENS FEB. 3.

The new Wilmer & Vincent vaudeville theatre at Harrisburg, Pa., was expected to have opened last Monday, but the opening has been postponed to Feb. 3 next, according to acts notified.

MORRIS' TENDER DECLINED.

To perfect the foundation for the lawsuit he anticipates with Klaw & Erlanger, William Morris on Tuesday called at the offices of the "Syndicate," and tendered Marc Klaw of the firm, $2,750 in bills, rent for the Franklin Square, Worcester, and the Nelson, Springfield, Mass., commencing Jan. 14.

As reported in VARIETY last week, Mr. Morris has secured an injunction restraining Klaw & Erlanger or the United States Amusement Company from attempting to take possession of either theatre, by legal means or otherwise, before the final adjudication of the proceedings of the restraining order. It will probably bring the whole matter before the court.

This was to forestall a possible occupancy of the Massachusetts houses by physical force, either by the lessors from which Mr. Morris leased the premises, or other parties.

Provided vaudeville is not taken out of both theatres by Feb. 3, S. Z. Poli will withdraw $15,000 posted by him as his share of the bonus paid by the United managers to Klaw & Erlanger for that firm to leave vaudeville. Mr. Poli has a vaudeville house in each of the cities.

Mr. Klaw declined the money proffered by Mr. Morris, and wanted to know why Morris would not leave as requested. Mr. Morris replied he had not accepted the theatres, considered a poor investment at the time, for the purpose of vacating them at the pleasure of anyone, and intended playing vaudeville while his lease continued. The agreement under which Morris holds possession of the houses is said to be for over ten years.

Klaw & Erlanger claim Morris has defaulted in the conditions imposed by not booking acts in the houses under contract to the "Advanced Vaudeville" promoters. In answer to this, Mr. Morris says he is ready at all times to prove no condition or covenant agreed to by him has been violated.

The rent for the premises has been settled for up to Jan. 13. The injunction obtained has been served upon the U. S. Amusement Company's representative in Massachusetts, and a bitter legal fight is expected after that date, especially as the tender of the rent was not accepted.

The "lease" Morris is supposed to hold from Klaw & Erlanger is said to be a letter written to him by the firm advising he could operate the theatres, and is not the stereotyped legal form of a printed lease.

—

Springfield, Jan. 9.

P. J. Casey, representing Klaw & Erlanger, was in town last Wednesday. It is believed his call was due to the controversy over the Nelson and Franklin Square, Worcester, between William Morris and K. & E.

Mr. Casey is a native of Springfield, well known and popular. He is said to have been instrumental in securing the Franklin Square for K. & E. for vaudeville when their circuit opened last fall, and Casey is thought to know more about the present situation than any one else. What he did while here did not become public.

Hetty King and her husband, Ernest Luck, will return to England in about a month.

VARIETY

A Variety Paper for Variety People.
Published every Saturday by
THE VARIETY PUBLISHING CO.
Knickerbocker Theatre Building,
1402 Broadway, New York City.
Telephone { 4022 / 4023 } 38th St.

SIME J. SILVERMAN,
Editor and Proprietor.

Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of Congress of March 3, 1879.

CHICAGO OFFICE,
Chicago Opera House Block
(Phone, Main 4380).
FRANK WIESBERG, Representative.

SAN FRANCISCO OFFICE,
1115 Van Ness Ave. (Room 112).
W. ALFRED WILSON, Representative.

LONDON REPRESENTATIVE,
C. C. BARTRAM,
49 Rupert St., W.

PARIS REPRESENTATIVE,
O. M. SEIBT.

ADVERTISEMENTS.

20 cents an agate line, $2.80 an inch. One page, $125; one-half page, $65; one-quarter page, $32.50.
Charges for portraits furnished on application.
Special rate by the month for professional card under heading "Representative Artists."
Advertising copy should be received by Thursday at noon to insure publication in current issue.

ALLIED PRINTING TRADES UNION LABEL COUNCIL 89 NEW YORK CITY

SUBSCRIPTION RATES.

Annual $4
Foreign 5

Six and three months in proportion.
Single copies ten cents.
VARIETY will be mailed to a permanent address or as per route as desired.

VARIETY may be had abroad at
INTERNATIONAL NEWS CO.'S OFFICES
Breams Building, Chancery Lane,
LONDON, E. C., ENGLAND.

Advertisements forwarded by mail must be accompanied by remittance, made payable to Variety Publishing Co.

Copyright, 1907, by Variety Publishing Co.

Vol. IX. JANUARY 11. No. 5.

Hallen and Hayes play the Empire, London, for six weeks next season.

Joe Welch will play his sketch "At Ellis Island" next week at the Orpheum.

Bernard and Coleman open at the Orpheum, Reading, next week.

Leonard and Ward open on the Sullivan-Considine Circuit commencing January 13th.

Max L. Burkhardt is in vaudeville with a single act, made up of comedy songs and some patter.

Max Brooks and Sadie Vedder will "break in" a new act at the Howard, Boston, next week.

Max Witt is at work upon a new act for Edwin Brandt and four people entitled "Get The Hook."

Commencing with the week of January 20, Laveen and Cross will be known as Laveen, Cross and Company.

The United Offices has three "jail breakers" on its route sheets at present: Houdini, Brindamour and Hardeen.

Joe Morris will be starred in a two-act musical comedy which Charles Horwitz is now writing for the Mittenthal Brothers.

The Stuart Comic Opera Company opened at the Teck, Buffalo, this week, replacing "Advanced Vaudeville" at that house.

Ed Gray and Milt Wood have been booked to play in London next July through the New York branch of Somers & Warner.

A new vaudeville theatre was opened in Geneva, New York, this week. No information as to its connection was obtainable in this city.

Harry Taylor, the stage manager at Pastor's, has been ill and absent from his post this week. Louis Schwartz officiated in his stead.

"The Rollickers" did $4,500 at the Dewey last week. This is well above the average for that house for the last several months.

Queen and Ross have left Miner's "High Jinks" and are with the "Fay Foster" show on the same wheel. Paul Wolff booked them.

Tony Castellane and Brother, the cyclists, are in New York, and will shortly open. It is three years since the act appeared in the East.

Barth Brothers and Walton returned to work this week after laying off five weeks owing to the illness of Bert Walton, who suffered from blood poison.

Arthur Prince and Ida Rene ("K. & E. acts") will again appear over here around the middle of February, and will be routed from their first week by the United.

M. S. Bentham is offering for vaudeville Carlyle Moore, formerly stage director for David Belasco and later a member of Henrietta Crosman's Company in "Sweet Kitty Bellaire."

The opening date for Hammerstein's Roof Garden next summer has been set for June 1. Horace Goldin, the illusionist, has been engaged for the first four weeks as the attraction.

Sam Sidman, the German comedian, was married at Stockton, Calif., on December 30th to Imogene Carlson, of that city. Mr. Sidman has been on the Pacific Coast for some months.

Ida May Chadwick, the youngster of the Chadwick Trio, is working out a single act in which she will appear. Jack Levy has agreed to obtain the opening for Miss Chadwick, when she gives the word.

Pearl Roberts, of the Four Roberts, playing in "The Dollmaker's Dilemma," was injured in a street car accident in Chicago. The week's engagement had to be cancelled. She is now recovered.

Grace La Rue will sail for Berlin on March 13 to open at the Wintergarten there. Miss La Rue will close with "The Follies of 1907" a couple of weeks previous to that date. M. S. Bentham is her agent.

Frederic Melville returned this week on the "Oceanic." Mr. Melville opens at the Orpheum, Boston, Jan. 20, with "Motogirl." Under his management also will shortly come to New York a foreign "Diablo" player.

Arthur O. May, monologist and dancer, will enter into partnership with Charles Stutzman in the spring and produce a new comedy act under the firm name of Stutzman and May. The title will be "The Soap Peddler."

Kara, the juggler, opened at Hopkins', Louisville, this week for the beginning of his tour over the Western time. On Sunday Willie Steinerd, his assistant, broke his arm and a substitute had to be secured at short notice.

Tim McMahon did not produce his new act at 23d Street last week. Instead he "tried out" a "pumpkin" number for the finish of the "Pullman Porter Maids," and will defer the presentation of the whole act until a future date.

Liane D'Eve closes her Klaw & Erlanger time at the Auditorium, Chicago, this week. On her way to New York she will stop off at Cleveland to play the Hippodrome for a week commencing Monday. Then the French girl will return home.

Five hundred persons attended the reception held in the Harlem Casino last Sunday to celebrate the engagement of Dora Lazarus to Harry Cooper, of the Empire City Quartet. Nearly one thousand telegrams of congratulation were received.

Charles M. Howell, for the last two years manager of the Woolworth Roof Garden, at Lancaster, Pa., has been nominated for mayor of Lancaster on the Democratic ticket. Mr. Howell is the youngest man ever named for the office. He is managing editor of the Lancaster "Intelligencer."

Spissel Brothers and Mack close their American time June 22 and sail immediately to open in Brussels July 5. They will play eight weeks at the Palace, London, and then return to the continent, playing without a break until April 26, 1909, when they return to America. M. S. Bentham secured the time.

Al Stinson, of Stinson and Merton, who was taken ill at Louisville early in November, has sufficiently recovered to be removed to his brother's home at 1015 S. Alabama Avenue, Indianapolis. Mr. Stinson was stricken with acute gastritis and articular rheumatism. He expects to be out in a short while.

The Unique on East 14th Street, occupying the site where formerly stood the Alhambra Music Hall, is a "picture show" place, but its interior will surprise anyone who visits there. The ground floor plan and seats, both commodious, excel many vaudeville theatres, in and out of New York City. The admission is ten cents.

Bert Levy, the cartoonist, has composed a new waltz named "Artist Dreams." It is whistled by Mr. Levy while presenting his novel rapid sketching in vaudeville.

Jules Delmar won the automobile raffled off in the United Booking Offices last week. Mr. Delmar occupied the machine Sunday, speeding down Broadway, with a regular chauffeur in front, as though he had been brought up in one. The chances on the auto, said to be worth $3,000, were one dollar each. About 250 chances were sold.

Over at Hyde & Behman's Olympic Theatre the other day the employees of the theatres advanced upon Nick Norton, the manager, in a threatening manner. Mr. Norton braced himself for an attack, when W. R. Burgess, of the staff, presented "Nick," whom everybody likes, with a sparkling diamond scarf pin, and added a gold headed cane for protection if someone tried to "frisk" him of the sparkler.

For the first time since his successful trip through the West in "The Fifth Commandment" Julius Steger plays New York next week, appearing at the Colonial, where he shares the headline honors with Vesta Victoria. Mr. Steger's company remains intact excepting for the temporary absence through illness of William H. Pascoe from the cast. Howard Kyle, late star of "The Evangelist," will enact Mr. Pascoe's role until he returns. Mr. Steger continues to sing "Castles in the Air" as a feature of his own playlet, the actor-author having written "The Fifth Commandment."

During the week Hugo Morris had occasion to call on the 'phone a prominent lawyer of the city, chairman of an entertainment committee for which Mr. Morris was arranging a large and expensive vaudeville bill. Calling off the names of his selection, the lawyer halted him at "Geo. Evans" and "Julian Rose." He said he knew of them both for years and wanted somebody new. Mr. Morris assured the attorney both artists would give complete satisfaction, but he still insisted they were not "new." "Well," philosophically remarked Mr. Hugo over the telephone, "You have been a lawyer a good many years to my knowledge, but I have never heard anyone say that you were better twenty years ago than you are now. Were you?"

Charles Leonard Fletcher, at the 58th Street theatre this week presenting "An Evening With Mansfield," told the other day of when, on his tour of the world, he played golf in Scotland, and of a sad but funny incident of the game. In Scotland the different links are governed by what are known as "local rules." An obtuse Englishman while playing one day unwittingly struck his "caddie" on the temple with the ball. In falling the boy covered up the sphere, and upon being examined was pronounced dead by a bystander. The Englishman continually called upon someone to find his ball, even while the examination was going on. Exasperated, some one at last said to him, "You've killed the boy." "But where is the ball?" persisted the golfer. "Under the boy," he was told. "Is that so?" said the Englishman. "What is the local rule here?"

CHEAP CIRCUIT FORMED IN THE SOUTH.

Chicago, Jan. 9.

The new circuit of cheap vaudeville theatres which has been planned and promoted in the South by a number of prominent business men headed by P. R. Whitney of Montgomery, Ala., and Sam Du Vries, the Chicago booking agent, as mentioned in VARIETY a few weeks ago, promises to utilize the undeveloped amusement field in that territory and become a permanent fixture.

The circuit became an association at a meeting held in Birmingham last week under the name of the Southern Advanced Vaudeville Association, with the following officers: F. W. Bandy, manager Superba, Savannah, president; G. A. Vucovich, Star, Pensacola, vice-president; P. R. Whiting, Theato, Montgomery, secretary and treasurer.

The theatres already linked to the chain are the Theatorium, Memphis; Crystal, Nashville; Crystal, Knoxville; Alamo, Birmingham; Theatre Palais, Meridian; Casino, Mobile; Wonderland, Columbus; Lyric, Macon; Superba, Augusta; Superba, Savannah; Star, Pensacola; Theato, Montgomery, and a new one in Vicksburg, Miss., owned by Mr. De Bardelaben, owner of Wonderland, Columbus, making altogether fourteen houses ready to operate.

Several other theatres in New Orleans and Chattanooga and intermediate towns are expected to join as soon as the details are arranged. A clause in the charter granted under the laws of the State of Alabama provides that each member shall deposit with the treasurer the sum of $100, which is to constitute a fund held by the Association for the protection of the acts and guarantee payment for their services irrespective of whatever business conditions prevail at any of the houses.

It is the intention of the Association to play two or three acts a week in each house, and if conditions are favorable, the number will be increased accordingly.

Mr. Du Vries, who will personally book the acts for the new circuit, has other houses in connection with the International Theatrical Company in the South and West. It is believed he will arrange the route so that acts will jump from Wheeling, W. Va., the International Circuit's Southern terminal, to the nearest point occupied by the "Southern Advanced Vaudeville Association."

The organizers of the new cheap vaudeville circuit confidently believe that with conservative business methods their 10-cent houses will ultimately evolve as one of the largest and most profitable enterprises of its kind in the South.

TIMBERG TO BE REAL STAR.

Gus Edwards is making ready an elaboration of his "School Boys and Girls" vaudeville sketch for a three-act rural children's drama, which is to tour the Stair & Havlin circuit next season. Herman Timberg, who played the Hebrew in the original sketch, will be featured in the forthcoming production. It is understood that George H. Nicolai, general manager for Stair & Havlin, will be financially interested in the venture.

"Phroso," who dropped out of sight for some time, has reappeared at the Apollo, Halle, Germany, with a new act.

ADELINE GENEE HERE.

Adeline Genee, the famous ballet dancer of London, is at the Hotel Knickerbocker, where she arrived on Wednesday from the "Oceanic."

The dancer is to appear in "The Soul Kiss" when that piece plays the New York, opening at Philadelphia Jan. 20 for the week prior to her New York debut.

With Miss Genee came nine coryphees from the Empire, London, where the dancer has reigned for the past ten years, without interruption. In "The Soul Kiss" she will give four dances, opening with "Ballabile," an ensemble ballet, and for her second number will appear in skirts, wearing high-heeled shoes. This will be followed by her dance known as "Little Michus," and Miss Genee will conclude with her famous "Hunting Dance" in which she is costumed in a full riding habit.

While on her way over, the premiere ballerino celebrated her 26th birthday. This happened on Jan. 6, and Miss Genee makes no secret of her age. She has impressed all meeting her since arriving as a very pleasant and charming young woman.

The career of Genee is unusual and interesting. Contrary to popular belief, she is not an Englishwoman, but a native of Denmark. England claims her because she has been the idol of that people and of London's play-going clientele since she was a girl in her teens. Ten years ago last November, a slip of a girl, then just turned fifteen, was put in the matronly care of Mme. Katti Lanner, the veteran maker of ballets at the Empire, London. "Another new first dancer" was the way tradition says Genee was introduced. She was engaged for six weeks; then she was to retire in favor of some other who would twinkle and pirouette into the good graces of the gracious Britons.

Six weeks! Less than two months ago she celebrated her tenth anniversary at the Empire, the home and traditional store house of English ballet. This is her first visit to America.

MARTIN BECK IS HOME.

With a short visit only to recall his last trip to the old country Martin Beck reached New York again late last week.

Mr. Beck said he had done nothing of importance for publication while abroad, and spent the greater part of his time with his family.

He visited Paris and Berlin. In the latter city and all over Germany, said Mr. Beck, the managers were inaugurating a new system of booking—for them—which it was expected would immensely improve their bills.

Instead of booking acts for a month at a time, as formerly prevailed, there would be engagements made now for one, two, three and four weeks, giving a change of program more often.

ROSSITER IN NEW OFFICES.

Chicago, Jan. 9.

Will Rossiter has secured the Remick professional suite in the Grand Opera House building, lately vacated by the latter firm. Lack of sufficient space compelled the Rossiter folks to seek larger quarters, and they now will have one of the finest professional places in the country.

MANAGERS LOOKING FOR SITES.

Providence, Jan. 9.

It is said that S. Z. Poli has been here, looking for a site upon which to build a theatre, but whether for vaudeville or the legitimate is not known.

The Keith theatre in this city, owned by E. F. Albee, plays vaudeville, booked by the United Booking Offices, where Mr. Poli also secures his consignment of vaudeville numbers for his various theatres.

The reports from New York regarding the controversy between K. & E. and William Morris, and the story in VARIETY of the $15,000 bonus Mr. Poli had posted to relieve himself of opposition in Springfield and Worcester, where Morris is operating the houses in opposition to him, has caused speculation whether Mr. Poli has become dissatisfied with the United Offices at finding he is the only one of the managers left over from the "settlement" with a fight still on his hands.

Andrew S. Hathaway, with houses in New Bedford, Lowell and Brockton, is also reported to have visited this town in company with an architect.

PHILADELPHIA WANTS MORRIS.

Philadelphia, Jan. 9.

The advertisement of William Morris seeking a theatre, or site, appeared in one of the local newspapers this week and caused considerable speculation as to his chances of entering the local vaudeville field.

While there appears to be no way open to Morris' invasion at present, it would not be surprising to hear of his having gained a foothold. At least one local manager is ready to talk business with Morris and give him a share in the house, while a wealthy contractor of this city, who owns an excellent site in the very heart of the city, is said to have expressed a willingness to furnish the site and to take an interest in a theatre to be erected.

It is known that Morris is anxious to secure a house in this city if possible, as it is believed that with the right class of entertainment vaudeville can be made to pay in opposition to Keith's big Chestnut Street house, which has the first-class vaudeville field to itself at present.

VAUDEVILLE AGAIN IN SAGINAW.

Saginaw, Mich., Jan. 9.

A new vaudeville theatre will open here in the early part of February. The Western Vaudeville Managers' Association will own and control the house which will be on the Bijou Circuit. W. A. Rusco has been engaged to look after the new theatre. The seating capacity will be 1,000 with a stage 24 by 46½ feet. It will be located at 407-411½ Genesee Avenue.

A new electric theatre will soon open directly opposite the new vaudeville house. It will be owned by the E. M. Smith Company, which controls a chain of five and ten-cent houses. One is already located here.

"ROLLICKERS" FOR A RUN.

Arrangements are now being perfected for the return of M. M. Thiese's "The Rollickers" to the Dewey at the conclusion of the season for a run of at least four weeks.

"BERT" HOLCOMB PASSES AWAY.

Herbert Holcomb, formerly of the vaudeville act of Holcomb, Curtis and Webb, died Friday of last week of pneumonia. He had been sick only a short time, and his death came as a great surprise to his professional friends.

Mr. Holcomb had recently joined Sue Smith, and the pair were playing in a new singing and comedy act called "The Flower Girl." The vehicle has been arranged a short time, and had been shown only at a few Sunday shows.

The artist passed away at his home in Elmwood, L. I.

The deceased was a composer of popular music. But a few days before stricken with the illness which proved fatal, Mr. Holcombe wrote and placed with Charles K. Harris his last song, called "Paddle, Paddle Your Own Canoe."

WALTER VINCENT IN HOSPITAL.

Walter Vincent, of Wilmer & Vincent, was taken to Dr. Bull's sanitarium, 33 West 33d street, last Sunday, suffering from a serious attack of inflammatory rheumatism. Early in the week he was reported as better.

LILY LENA ILL.

Boston, Jan. 9.

Lily Lena was obliged to retire from the bill at the Orpheum after the Monday performances, going to New York to be treated for an illness which attacked her while here, preventing Miss Lena from appearing at the same house the previous week.

The Englishwoman made a brave effort on Monday and struggled through the two shows, but it was too much for her.

WHIT CUNLIFFE.

Whit Cunliffe, a picture of whom is on the front page this week, is known in England as "The Man in Brown." He changes his costume for each song, always keeping to the same color.

So much attention do his clothes attract that more than once Mr. Cunliffe has received letters saying: "Dear Sir:—We like your songs very much; who made your trousers?"

He is rather proud of the fact that his head is the same shape and size as King Edward VII. One night his servant placed his top hat on the seat of the brougham and Whit sat on it. The result was disaster! They 'phoned down to the hatter's for another hat, but as is usual on such occasions, they were out of his size. "All we have is one of the King's hats," was the reply. And Whit sang that night under the protection of the King's hat. History does not relate if His Majesty had the hat after or not.

Speaking of New York, Mr. Cunliffe says that the welcome they give to strangers is a good thing to hear. They welcome you and then sit tight and you do the rest—if you can.

He is the author of most of his songs, and sometimes the composer also. There is one thing he feels a little hurt over, and that is that his own great English song hit "Hello" has been heard on this side already. It was THE song of the year on the other side, and he was engaged to come here on the strength of that alone.

PHONOGRAPH MEN THREATEN OPPOSITION.

The New York music publishing houses that are working in conjunction with the composers for the passage of a new copyright bill in Washington may find themselves a new competitor if the proposed Congressional enactment goes through.

One of the main features of the new bill is the prevention of all talking machine concerns from making records of copyrighted melodies without the consent of the owners of the publication rights. Such vested rights in popular melodies would command fabulous monies from the talking machine firms, but these corporations, fearing such possible legislation, have met in conclave and determined that in the event of adverse congressional enactment they will form a gigantic corporation, embarking in the music publishing business.

They figure that they could afford to pay composers larger royalties than the ordinary publisher, even if the publishing house was conducted at a large loss, as they would then be relieved of the heavy penalties that the present publishers might impose on the melodies which they control. The scheme would be to sell sheet music so cheap as to drive their competitors to cry quits.

Several large music publishers were in Washington this week looking after the interests of the copyright law.

WALDO RESIGNS.

F. S. Waldo, general manager for the William Morris Amusement Company in New England, has tendered his resignation from that post, to take effect tonight.

Mr. Waldo has directed the two Morris houses in Springfield and Worcester, Mass., making his headquarters in New York and taking weekly trips to the towns. In his letter of resignation no reason for his action is given.

At the same time Charles H. Davis will retire from the management of the Nelson Theatre, Springfield, being replaced by James Matthews, formerly assistant manager of the Worcester theatre. Walter M. Pepper will have charge of the Franklin Square in that town.

Mr. Davis was placed in Springfield by P. J. Casey, and it is believed that place will be made for him in New York.

Mr. Waldo is negotiating with W. S. Cleveland to take out a company reviving the Cleveland Minstrels, an organization formerly well known in the West but which has not been out for five years.

For the present the William Morris Company will not have a New England general manager, the business of the concern being handled by its two house managers.

AMERICAN MAY OPEN IN SPRING.

St. Louis, Jan. 9.

The American Theatre, now building, may not open until spring. It is said a lease has been given to Tate & Middleton, who manage the Columbia. The latter may continue vaudeville if the building is not sold, but the firm intends to play variety shows at the American.

Nothing is known here of how the contract held by William Morris, New York, to book the American figures.

"COMMISSIONS" MAY BE NO MORE.

If a statement made this week by a big manager connected with the United Booking Offices may be relied upon, that agency will no longer charge commission, commencing with next season, if the plan he is working upon to do away with the booking fee is found acceptable to the United directors.

The manager would say not a word about what his idea was in this connection beyond admitting he was working on a plan which he hoped to bring to a successful conclusion.

The accomplishment of this is not thought possible, in the face of past performances of the managers who derive a profit through the fee received from both artists and managers booking through the United. The Western Vaudeville Association, the Chicago branch of the United, would be equally affected by that radical move.

A scheme to do away with the commission might be put through without benefiting the artist by having a deduction of salary on a long time contract made in accordance with what the commission would have been weekly, having the contract read for a net amount.

As an illustration, a manager might suggest to an artist to do away with the five per cent. by figuring a salary of $400 as $380 weekly, or on a contract of 40 weeks, ask the artist to agree upon a round figure of possibly $375, which would be even less.

Another object in waiving the commission could be to influence the artist in favor of the United as against any possible opposition which seemed in prospect or might arise.

It has been positively stated by a New York attorney that no manager who is acting as an agent by receiving a commission on salary paid by him, or who is directly connected with a booking agency through which an act for his theatre or theatres is booked can legally retain the amount of the commission if the artist should sue to recover. The lawyer said that it is acknowledged law a person can not be a principal and agent at the same time.

A VARIETY representative was told the other day by a man who claimed to have heard B. F. Keith make the statement that Mr. Keith remonstrated some time ago at a meeting of managers against charging the artist commission through their own booking office.

"I don't believe in agreeing to pay an artist a certain salary on Saturday night, and then have a string attached to it so he does not receive the full amount," Mr. Keith is reported to have said at that meeting. He is also reported to have further stated that while he did not believe in the commission, he seemed to be the only one of the managers who did not, and would bow to the will of the majority.

PASTOR'S SUMMER VACATION.

Tony Pastor's Theatre, for the first time in fourteen years, will close during the coming summer for the purpose of repairs.

June and July will likely be the months selected by Mr. Pastor for the occasion of the overhauling, no bookings having been entered for that period at the 14th Street house.

PICTURE DECISION IN ABEYANCE.

The decision as to the legality of displaying moving pictures in a vaudeville theatre had not been passed upon by the Supreme Court of this county up to Thursday.

The question was brought before Judge Davis by Maurice Goodman, attorney for the United Booking Offices, who secured an injunction restraining the authorities from interfering with "The Passion Play" as presented at the Fifth Avenue Theatre the first Sunday the house remained opened under the city ordinance passed by the Board of Aldermen.

An adjourned hearing was had when the motion for a permanent injunction first came up, but was argued before the court last week. Mr. Goodman submitted a brief of over forty typewritten pages. Decision was reserved.

Restraining orders against the police protected all the local Keith-Proctor theatres last Sunday, and the moving pictures closed the bill in each of them.

There are several cases of a similar nature pending before the same court, brought by the moving picture men, and a decision will probably be handed down on all at one time. The Corporation Counsel is resting his opposition to the injunction on Section 265 of the Penal Code which incorporates "all shows" in a statute relating to sporting exhibitions only. A police magistrate has decided this wording did not include theatrical entertainments.

To-morrow (Sunday) in some of the theatres a little wider range of acts will be attempted in an endeavor to have the latitude of the Sunday ordinance widened. The experiences of the past few Sunday shows have repeatedly proven disappointing to the managers, in the shows and the attendance as well.

The public seems to instinctively recognize an entertaining bill at sight, and has shied at most of the shows provided for their Sunday delectation thus far.

FIFTH AVENUE AGAIN VAUDEVILLE.

The Fifth Avenue Theatre opened Monday as the representative vaudeville theatre of the Keith-Proctor interests. The initial offering was a big bill, estimated to have cost in the neighborhood of $1,400. R. E. Irwin, who was a partner in the Irwin-Luescher vaudeville venture in Baltimore some months ago, is house manager.

The whole stage crew of the dismantled Twenty-third Street Theatre was moved over to take up the back-stage work, under the direction of Stage Manager Frank Katts.

In the press notices for the house it is hinted that the Fifth Avenue will be made the starting point on the circuit of all big attractions. Mrs. Langtry, Cissy Loftus and a number of other stars are promised for the future.

The Keith people will use the house as the medium for introducing their importations by the Broadway route. Mr. Irwin has introduced several new features, one of which is a special room fitted up for the convenience of newspaper men. This adjoins the business office of the theatre.

Stoddard and Wilson, who have a comedy musical act called "The Rat Catcher," will play their first Eastern engagement week Jan. 20 at Pastor's, booked by Alf T. Wilton.

WILL AVERAGE FARES.

Many complaints have been spread about by artists holding Klaw & Erlanger contracts that excess transportation, as provided for in their contracts, has not been received at the United houses, where "K. & E. acts" have played.

The United managers have told artists this point would be eventually adjusted, but no money has been forthcoming, either from the United or Klaw & Erlanger.

At the K. & E. offices this week it was said the question of fares would be finally settled when the acts had concluded the time called for in the K. & E. contracts. Some of the contracts called for an "average fare," held to mean the average amount of transportation for each jump during the season. The agreement reads that all fares in excess of $5 each east of Chicago shall be paid by K. & E., while all fares west of that city shall be borne entirely by the managers.

The K. & E. representative said the United intended averaging the fares when that style of contract specified the condition, basing the computation on the "jumps," charging off $5 for a local leap as against the excess for long travel.

By playing a "K. & E. act" for a few weeks around New York, a considerable credit would be thus obtained against the charge for transportation the act might finally hold under its contract.

No act has been heard of which had any doubt as to the validity of the transportation clause. It is considered binding.

PICTURES AT ELIZABETH.

A change of policy struck Proctor's Theatre, Elizabeth, this week. Moving pictures, illustrated songs and five or six vaudeville acts, headed by Ameta, make up the bill for which an admission of 10-20-30 is charged.

It is the second of the Proctor houses to adopt the "picture" style of entertainment this week, the 23d Street Theatre commencing its cheap career last Tuesday, following the reopening of the Fifth Avenue for vaudeville on Monday.

The Proctor Theatre was opened at the beginning of the season with straight vaudeville shows, booked by the United Offices. There was some fear that the other Proctor theatre in Newark would have an effect upon the smaller city, but Elizabeth just seemed not to take to vaudeville as proffered to it at Proctor's.

Weber & Rush first alighted upon the New Jersey town for a vaudeville site, but relinquished their claims at Mr. Proctor's request.

LONG TRIP WITHOUT FARES.

Commencing soon, the Eight Yuilians, foreign acrobats, commence a tour of the Orpheum Circuit, which will extend to the Pacific Coast.

The foreign act is one of the K. & E. contracts turned over to the United Offices for routing, and the Yuilians have been assigned to the West.

Other acts have or will play the Western time, but their contracts are not minus a "fare" clause, something the Yuilians' failed to contain. In a troupe of eight people this transportation is apt to run into a solid amount before the act sails for home.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Dublin, Ireland, Dec. 18.

Editor VARIETY:

In your issue of 7th in an article headed "Burlesque Comedian Serious" appears the name Will H. Fox with "The Lady Birds."

Will you kindly state that there has only been one Will H. Fox on the stage ever since (must I tell?), well, before this Fox you mention was born. Having a reputation as an artist, author and composer, and as I may return home again next September, your article may lead people to believe that I was the Fox mentioned.

In justice to me—the original—this Fox you speak of might change his middle initial, substitute some other letter than the letter "H" and no one will appreciate the same more than *Will H. Fox.*

Chicago, Jan. 1.

Editor VARIETY:

I am writing to let you know what I experienced playing at the Globe Theatre, Racine, Wis., as a warning to artists. The others on the bill with me were the Four Shannons, Cremono Brothers, May Melville and Harry Hahn. In the first place they had me billed under the name of Chas. Altman. I was booked there the last half of the week Dec. 23—a split week. I did my blackface singing and talking act the first show, Thursday matinee. I was singing "Common Sense." The manager said that that was not lively enough, and asked me if I could sing something else, so I told him I would sing "Walked in and Turned Around Again." He said that would be all right. "Common Sense" is about two months old and the other about two years.

He then told me there was a blackface act at the Bijou, and asked me if I could change my act any, and I told him I could work straight. He said that would be fine. I did the two evening performances. I went good in the afternoon blackface, also good at two evening shows, straight. Now, there are three managers. The house has been open a week and a half and three acts have been cancelled in that time.

Before the "managers" got enough money together to open up a show shop they were employed as follows: The real manager was a painter and a local character; the home manager, dancing teacher, and the third manager a carpenter—a very capable combination to judge an act. After the evening show I went around to the front of the house, to the house manager, and asked him how he liked it. He said "Fine; I thought you would go better straight than blackface. The town has been done to death with blackface."

I said, "Everything O. K. for the rest of the week, straight?" and he replied, "Certainly."

The next afternoon I was cancelled, the notice being in the name of Charles Altman. I refused to accept my money, and said, "Either pay me or play me." They refused. I went to the city attorney, Mr. Burgess, and he made them pay me in full. City Attorney Burgess told me I had a good case.

The rest of the bill, also the people from other theatres, were glad to learn that I won out, and told me it would be a good thing to let other artists know the kind of a proposition they were up against when they played the Globe, Racine, Wis.

Norman G. Kendall.

Wilmington, Del., Jan. 8.

Editor VARIETY:

While playing the Gotham, Brooklyn, week Dec. 30th, one of our trunks was either lost or stolen from the transfer wagon between twelve Saturday night and six Sunday morning, between the Gotham and Pennsylvania R. R. 23rd St. Station, New York.

The name on the trunk is in big white letters "Ziska & King, Theatre," and is valued at $250. Any one seeing the trunk kindly notify us or VARIETY, and we shall appreciate it very much.

Ziska and King.

Springfield, Mass., Jan. 6.

Editor VARIETY:

I have noticed a great many of your correspondents when they note "The Country Choir" use my title. I think something ought to be done about it. They are a steal from my act, and I don't care to have them derive any benefit from me.

Glover Ware,
"The Village Choir."

Williamsport, Pa., Jan. 5.

Editor VARIETY:

In order to show the readers of VARIETY how narrow-minded some people are, we would like to say that in the "write-up" from the Family, Shamokin, Pa., it was stated that we, The Hallbacks, were simply fair. (It is not our fault we are colored.) Well, we must say that if the writer, Miller, ever says his prayers he will certainly have to pray for that one. For we were the hit of the entire show, taking from three to four encores each time during the week that we appeared. Besides we played to the record-breaking week in the history of the house. (Ask Manager W. D. Neilds.)

The Hallbacks.

Toledo, Jan. 5, 1908.

Editor VARIETY:

Was to play week of Jan. 6 in Louisville. J. Murdock, Majestic, Chicago, wired me at Indianapolis to go instead to Arcade, Toledo. I arrived Sunday morning; met the manager and he informed me I was playing Dayton for $25 less.

I never got the contract for Dayton. It is run by Hurtig & Seamon. They sent me with my company to Bijou, Richmond. We jumped from New York at an enormous salary (?). Upon arriving in Richmond the manager, Jake Wells, told us we were not booked. He told us to go by boat to New York. He paid half the fare. I'd like to see them pay half fare to anybody.

Fred Ray.

Rosimi, a former foreign vaudeville agent, now manager of a theatre in Lyons, France, recently won $40,000 in a lottery.

RAILROAD BOYCOTTED.

Chicago, Jan. 9.

All the Empire Circuit attractions (Western Burlesque Wheel) playing Terre Haute from Chicago have been officially notified to travel on the Illinois Central Railroad instead of the T. E. and I., as formerly.

No reason for the change accompanied the instructions.

NEW BURLESQUE FOR "HIGH ROLLERS."

John W. Jess has signed for next season with H. S. Woodhull's "High Rollers." Mr. Jess will put on a new burlesque for the show entitled "The House of 1,000 Scandals."

GUARANTEE FOR "LAY OFF" TIME.

Harry Martell's "High School Girls" are playing the Grand Opera House, Chester, Pa., owned by Thomas Hargreaves, the last three days of this week. Next week Jacobs, Butler & Lowry's "Merry Maidens" will take the stand instead of "laying off," following three days at Scranton. Both shows play under a guarantee.

WILKES-BARRE READY FEB. 15.

The New Luzerne Theatre, Wilkes-Barre, Pa., being built to house the shows of the Empire Circuit (Western Burlesque Wheel) is now under its roof, and it is positively stated that it will be ready for opening by Feb. 15.

NEW BURLESQUE HOUSE, JAN. 26.

Chicago, Jan. 9.

The opening date of the new Hyde & Behman's burlesque house has been placed forward to January 26 instead of 19th, due to unavoidable delay.

Rice & Barton's "Rose Hill Folly" Company will be the first attraction at "The Star and Garter," as the house has been named.

MUST SUBMIT LITHOGRAPHS.

Washington, Jan. 9.

An ukase has been issued that hereafter all show lithographs must [redacted] mitted to the Commissioner of the District for approval before being posted in windows or on billboards.

Last week several sheets were pulled down in different parts of the city on the ground they were immoral.

ABE LEAVITT ILL.

New Orleans, Jan. 9.

Abe Leavitt, proprietor and manager of the Rentz-Santley Burlesquers, was attacked with acute indigestion while his organization was playing Cincinnati. Mr. Leavitt's condition becoming serious, he was removed to French Lick Springs. Late this week the manager was reported as steadily improving.

WESTERN CIRCUIT TO BUILD.

St. Louis, Mo., Jan. 10.

The Indiana Amusement Company, which operates a string of houses in Ohio and Indiana, has secured a 99-year lease of the property at the southwest corner of Broadway and Market street, for a new theatre, costing about $40,000.

Marie Dressler is reported ill in London with bronchitis.

DES MOINES HOUSE FOR BURLESQUE.

Chicago, Jan. 9.

M. J. Karger, late manager Empire, Des Moines, and Bert Boldman, are planning to build a new theatre in that city to cost $125,000. A plot of ground on Walnut Street has been purchased. The Empire was recently offered for sale.

The new house will in all probability be given over to burlesque shows when it is completed, probably making a stand in the Western Burlesque Wheel. Negotiations to this end are now in progress.

TO REPLACE GARDEN THEATRE.

Following the policy of replacing old theatres with modern houses the Columbia Amusement Company has already decided that when the lease on their Buffalo house, the Garden, runs out in a little less than two years from now, they will rebuild.

The same plan is in prospect in several other towns of the circuit.

REPLACING AFTERPIECE.

Chicago, Jan. 9.

"College Boys," Frank Finney's burlesque, will replace "Dooley's Drug Store," the vehicle used by the "Trocaderos" this season.

HOMANS' THEATRE OUT.

Geo. Homans' Mt. Vernon Theatre is no longer among the vaudeville bookings. The house closed for variety last Saturday night. This week Walter Rosenberg has a stock company in the theatre.

Mt. Vernon has proven a poor town for vaudeville promoters. Henry Myers, who managed the Doric, Yonkers, once upon a time tried the role of "magnate" by taking over a theatre in the suburban village, making of it a three-night stand, but nothing seems to succeed in Mt. Vernon excepting the landlords, and Mr. Myers retired after a short sojourn.

Mr. Myers was fond of remarking that "a town which could not make good with only a trolley-car jump was no good," and [redacted] Mt. Vernon agreed with him.

WELL! WELL!! WELL!!!

Special notice to dancers, bicyclists and acrobats: a new stage has been installed at Hammerstein's Victoria Theatre. Many have complained as to the "rocky" state of the stage. Some went so far as to say they would donate a new stage.

It was rebuilt, however, without any outside financial assistance or contributions.

The trustworthy stage manager, Mike Simons, who threw out his chest in company of several artists and agents made the following statement: "We'll show them a few tricks around here. We put in a new stage, a new garden set, a new parlor set and a front curtain; I guess that's going some." (Contributed.)

NEW CLUB ORDER.

The United Booking Offices has notified outside agents booking there that all club work must be done through its offices. Whenever they get an order to furnish talent for a private entertainment, agents must bring it to the St. James building and commission divided.

TEMPLE TELLS THINGS.

Detroit, Jan. 9.

This week is the anniversary of the Temple Theatre under the management of J. H. Moore. It is booked in conjunction with Cook's Opera House, Rochester.

Following New Year's, large advertisements appeared in the local papers, headed "Temple Theatre Anniversary," and without being signed, went on to recount the late vaudeville battle, detailing the strength of the United Booking Offices and its affiliated Western branch, the Western Vaudeville Association.

The advertisement termed B. F. Keith "the father of modern vaudeville," and said the two booking agencies were welded together in a manner no power on earth could disrupt during a ten years' agreement.

The advertisement also said "during the brief period the opposition (Klaw & Erlanger) to these amalgamated interests held sway in a few cities in the East and West, the backers of the enterprise lost, it is estimated, $1,700,000. And then they retired from the field."

The Temple states that the cause of the opposition retiring was its inability to secure big vaudeville acts, "as the greater vaudeville combination (United) had blanket contracts with every big vaudeville act in the world, and only the cheaper talent, which could not secure blanket contracts with the United Booking Offices and the Western Managers' Association, booked with the opposition."

The advertisement caused some talk about the city, as it was uncalled for under the circumstances, and in view of the inaccurate statements contained, there is a presumption the Temple management placed the "ad" in a possible effort to scare off any capital contemplating investing with William Morris, of New York. Morris has had his advertisement soliciting a theatre in the Detroit papers.

There have also been rumors here that a Hippodrome would be erected modeled after the one lately opened in Cleveland, and that the same financial interests would back the enterprise, to be booked by Mr. Morris. Any amusement venture of a variety nature in Detroit would be opposition to the Temple, which has had a monopoly in this field for years in what is considered the best show town in the United States.

READY FOR PASTOR'S BALL.

All the preparations have been made for the big ball to be given on Jan. 28 at Tammany Hall by the employees of Tony Pastor's Theatre.

Ted Marks will be the floor director, and other final arrangements indicate the affair is expected to be the largest and most popular in the history of the event, now established as an annual institution downtown for some years.

CLANCY WEDS.

James Clancy, manager of Jacques Theatre, Waterbury, Conn., will not be at his post next week. He has been granted a vacation for a week by S. Z. Poli.

During his absence from duty Mr. Clancy will travel to Rochester, N. Y., there to take unto himself a helpmate in the person of a Rochester girl, the daughter of a wealthy local contractor. After the honeymoon the pair will return to Waterbury.

AUDITORIUM IN A WEEK.

Chicago, Jan. 9.

The last of Klaw & Erlanger vaudeville in the massive Auditorium will be seen on January 18, when the "Advanced Vaudeville" season there closes. Josephine Cohan and Company and Fred Niblo will hold over, probably becoming the features of the closing show.

Chicago will watch the departure of variety performances from the Auditorium with much regret. There is an undeniable disappointment in the city over the failure to continue the entertainment, the best Chicago ever had in this line.

The Auditorium attendance has kept up to the present moment. The advent of the Auditorium, drawing people from all sections of the city to its somewhat isolated location for a vaudeville theatre, has changed the complexion of the best theatre of Kohl & Castle's trio of vaudeville establishments. The attendance at the Majestic has lost the "class" formerly obtaining there, but this will now be regained no doubt.

A monologist recently at the Majestic who attempted to joke about "Advanced Vaudeville" leaving Chicago found his sally sailing through a dead silence. He did not repeat the joke.

The San Carlo Opera Company follows vaudeville at the Auditorium, the best, the biggest and the finest theatre ever offering a straight variety entertainment in this country. It has the vaudeville record of having held more people in its brief variety existence than any other theatre in a similar period.

The Chicago vaudeville public refuses to bid the Auditorium "Good-bye"; it says instead "Auf Wiedersehen" (until we meet again).

LEONHARDT AT UNITED OFFICES.

The United Booking Offices is now the business place where Harry Leonhardt, former manager of the 23d Street Theatre, may be found. With the change in policy of the house, Mr. Leonhardt gave up his managerial position, retiring to the main booking office.

Before leaving, the house staff presented Leonhardt with [illegible] cup.

SUNDAY AGITATION IN DENVER.

Denver, Jan. 9.

It is reported about town that the lately formed Managers' Association has successfully combatted the movement of the authorities to close all theatres on Sundays.

A movement against Sunday openings was strongly agitated for a short while, but seems to have abated, for the present at least. Judge Wallace declared his intention of forfeiting all bonds filed by artists under indictment in his court for Sunday violation, but was prevented by a restraining order.

LOOKING FOR "CONTINUOUS" ACTS.

Chicago, Jan. 9.

The owners of a circuit of 10-cent theatres in the South held a meeting at Birmingham on Dec. 31 for the purpose of forming an association to facilitate the routing of acts.

One of the chief objects of the organization is to secure better acts, playing from five to ten shows a day.

VAUDEVILLE QUITS AT SHUBERT.

Kansas City, Jan. 9.

Vaudeville winds up its season at the Sam S. Shubert Saturday night. The Orpheum Circuit, through M. Lehman, local manager of the Orpheum Theatre, took possession of the Shubert last Sunday.

Next week Bertha Kalich plays an engagement under a former Shubert contract, and the following week a stock company now being organized by Martin Beck will be installed in the theatre.

—

Chicago, Jan. 9.

All the theatres at one time held by the American Theatre Company under lease from Klaw & Erlanger have been turned over to the managers of the Western Vaudeville Association, according to the terms of the agreement made between the parties.

It is understood the Garrick, St. Louis, and Mary Anderson, Louisville, will discontinue vaudeville after this week, but that the Shubert, Milwaukee, will likely continue for the present, there existing no vaudeville opposition in that city.

SHUBERT, MILWAUKEE, STOPS.

Milwaukee, Jan. 9.

Frank Winters, manager of the Crystal, has the Shubert for this week. It is one of the Cella-Western Vaudeville Association houses which figured in the late deal, and will close this Saturday.

MORE ACTS TO ROUTE.

According to the present outlook there will be several "K. & E. acts" idle next week. Owing to the closing of the four Western theatres as far as the K. & E. offices further bookings are concerned, names of thirty-five acts were sent down to the United Offices last Saturday for routing, commencing Jan. 13.

The United gave answer it could not take care of them at the notice given, but would be in a position to do so the week following. By that time (Jan. 20) there will be fifty more from the same source on the United's hands, caused by the closing of the New York (New York) and Auditorium (Chicago), and the additional *foreign acts* to reach here by [illegible].

It seems improbable that the United will be in a position to care for the entire number immediately, and much argument is expected to ensue. This will raise the total number of "Klaw & Erlanger acts" turned over to the United Offices to nearly 190. There are a few others to be added from time to time as they appear.

START THREE-A-DAY CIRCUIT.

Reading, Ohio, Jan. 9.

The Dreamland Theatre was opened here 6th by Horn & Deitrich, giving three shows daily. The opening bill consists of Martha Claus, in songs; Rudolph Ackerland, violin soloist; Swain and Powers, German comedians; Harry White, blackface act, and Prof. Howard, the handcuff king. C. A. McGav has been appointed manager. Gus Sun is booking the house. Messrs. Horn and Deitrich announce that they will shortly open three or four other vaudeville houses in this vicinity.

Imro Fox is around New York, and ready to battle with vaudeville on this side once again. Mr. Fox has been abroad for some time.

WILLIAMS HAS IMPERIAL.

The Imperial Theatre in Brooklyn has passed into the possession of Percy G. Williams, as lessee, and it is said stock will be installed in the house by Mr. Williams. Report says the Spooner Stock Company will take the first try.

The Imperial is also known as "the old Montauk," and Mr. Williams is financially interested as a stockholder in the company controlling it. At one time it was a Western Burlesque Wheel spoke, but was vacated just before it was wholly moved to its present location.

The house has been on the market, and William Morris was negotiating for it as one of his forthcoming circuit of vaudeville theatres. A difference of $5,000 yearly stood in the way of the transaction being completed by way of lease. While the difference was in process of discussion, Mr. Williams leased the premises himself, removing possible opposition to his own vaudeville theatre in the same locality.

SOME JUMPING.

When it comes to speaking of "jumps," cognizance should be taken of Kitts and Windrum, the English act playing at the New York for the first time in the city this week.

The English people came to this country with a Klaw & Erlanger contract tucked away, all prepared to open at the New York. They landed here a few weeks ago—on a Thursday. Instructions were given to open the following week at Louisville.

Kitts and Windrum travelled to Louisville, and by degrees reached Chicago, where they played last week. From there they "jumped" to the New York, and were "shifted" to the United Offices for routing, commencing January 13.

Early in the week the act was informed it was expected to play Atlanta, Ga., commencing next Monday.

An unfortunate phase of the "jumping" tribulations of the act is that the K. & E. contract given it contained no clause to furnish transportation of any kind or amount. Four people are in the company, and all railroad fares must be

Rather than accept the long jumps which are being put upon them, Kitts and Windrum may return home.

BOOKINGS FOR WESTERN STATES.

Among the acts lately booked for engagements over the Western States Vaudeville Association time by Louis Pincus, the Eastern representative, are Owley Randall, who opens Jan. 13 at the Empire, 'Frisco; Colby and May also at the same place on the same date, and the following acts as well, all commencing at the Empire likewise: Maximus, "strong man," Jan. 20; Miles and Rickards, Jan. 27; Blanche Sloan, Feb. 17; Willy Zimmerman (return engagement), March 23.

John Wiggin is authority for the statement that Christmas week in Rochester, with a $1,900 bill, the Cook Opera House broke all records. He says further that Manager W. B. McCallum must have given anaesthetics to the local fire department, otherwise he can't figure out how all the money was crowded into the house.

SUMMER PARKS

The State fairs dates have been allotted for 1908 by the Committee on Fair Dates, of which N. R. Gentry is chairman and W. R. Mellor secretary. The first State fair of the season will be held at Des Moines, Ia., week of Aug. 24 and the list as made up is as follows:

Week Aug. 24.
Iowa—Des Moines.
Week Aug. 31.
Minnesota—Minneapolis.
Nebraska—Lincoln.
Week Sept. 7.
Ohio—Columbus.
Wisconsin—Milwaukee.
Michigan—Huron.
South Dakota—Pierre.
Iowa—Sioux City.
(Interstate Live Stock Fair.)
Week Sept. 14.
New York—Syracuse.
Kansas—Hutchinson.
Indiana—Minneapolis.
Week Sept. 21.
Missouri—St. Joe.
(Interstate Live Stock and Horse Show.)
Tennessee—Nashville.
Week Sept. 28.
Illinois—Springfield.
Washington—Spokane.
Tennessee—Memphis.
(Tri-State.)
Week Oct. 5.
Missouri—Sedalia.
Montana—Helena.
Week Oct. 12.
American Royal—Kansas City.

The circus which will be given at the Hippodrome, Jacksonville, Fla., next month under the management of Fred M. Barnes, the Chicago agent, has already been programmed. The show commences Feb. 5 and continues for two weeks. Prices range up to $1. Mr. Barnes will personally superintend. Eleven displays have been provided for the two rings and one stage. The Hippodrome Military Band has made up a list of twenty-five selections to be played during the performances. All the acts are well known, either here or abroad, and Mr. Barnes has secured some foreign numbers for a first American appearance.

Dare Devil Schreyer is working out a scheme to give a country fair individually for one day each week during the coming season. Mr. Schreyer's plan is to lease the fair grounds in a town for a day, and surround his sensational high dive with trotting races and other amusements usually found in the woods when a big event comes off. The show will be billed like a circus around the immediate vicinity, and Schreyer expects his advent into a town to be declared a local holiday.

Walter Kelly of New York has had copyrighted a complete spectacle, book, musical score and effects, designed for summer park use. It is a dramatization of a Biblical incident, and is said to involve big chorus and ballet ensembles. Negotiations are pending for its production the coming summer.

The Heras Family of acrobats have been given contracts for ten weeks next summer by the Morris office to play in Western parks booked by that agency.

There seems to be a belief the newly founded National Park Managers' Association will form a booking connection with the United Offices, from which it will secure vaudeville acts for the parks booking through it. Its offices are given in the St. James Building, but where located in the premises cannot be discovered.

A park man, always current with the future park season outlook, said this week he was in fear the present business depression would extend over the summer, and until the Presidential election, at least. "This will make another poor park season to come," said he. "Last summer was quite bad enough. If we are to have another, I don't see what the outcome will be. It will place any number of really desirable summer amusement resorts on the market. There are notes still outstanding of indebtedness incurred last season, and these notes must be carried over until the summer for possible payment then. It has placed the summer park situation in a bad way. For my part, I believe it a wise policy for park men to carefully think over their opening and final dates for 1908. The openings should not be a day earlier than possibly consistent with expectations for profitable business, and the last day be figured as closely. It will mean a loss to me and many others who have attractions to farm out if the managers do this, but I think it will be the wisest course in the end. The prospects are not so favorable that chances may be taken. If this tightness of business conditions continues, the park manager must gauge accordingly, for it will affect him the most when the hot weather arrives."

The Tampa Exposition opens Feb. 5 at Tampa, Fla., for 18 days. The Flying Fishers, Cliffe Berzac's Comedy Circus and Dewar's Dogs have been booked as part of a $10,000 vaudeville and circus show.

Victor D. Levitt, managing director of Happyland Park, at South Beach, Staten Island, last season, has associated himself with the National Park Amusement Association as traveling representative.

Summons have been served upon the management of Luna Park, Buffalo, and Alpha Park, Albany, by the New York Vaudeville Company, in an effort to force the collection of alleged unpaid commissions upon acts booked in those places last summer. An action by the same concern was pending against the Diamond Novelty Company, of Syracuse, N. Y., which is interested in a Troy summer resort, but was discontinued by their settlement in full.

The Amusement Park Association, the recently formed organization of summer park managers, has opened New York offices in the St. James Building, New York.

CIRCUS NEWS

The Buffalo Bill Wild West cleared $400,000 net profit the past season.

The Barnum-Bailey Circus, under the management of the Ringling Brothers, opens at the Madison Square Garden on March 18 for a stay of five weeks. Following the "Big Show," Buffalo Bill's will occupy the same place for two or three weeks, each commencing its season's tour after the Garden engagement.

Frank O'Donnell, with the Forepaugh-Sells Circus the past season, will be contracting agent with the Barnum-Bailey show the coming summer.

Ernest Cook will have charge of the Buffalo Bill show this season, it is said, instead of Fred Hutchinson, who, it was generally thought, would be retained as manager of the Wild West. The Hutchinson Brothers (Fred and Charlie), together with Louis E. Cooke, are planning a circus of their own for 1909, according to report.

Walter L. Main, proprietor of "The Great Fashion Plate Shows," seems to have disposed of his future, as far as next summer is concerned. According to an authentic statement this week he has thrown his fortunes in with Frank A. Robbins, and the coming season will travel with the latter's organization. Much of the Main parade paraphernalia and the Power elephants will be added to the Robbins outfit, and Main himself will be manager of the privileges with the show. This will possibly make some difference in the territory to be played by the Robbins circus. Last summer "The Fashion Plate Shows" played just ahead of the Robbins outfit for a month or more, and this had its effect upon business. With the two shows together, the small Eastern towns will be free from opposition. There was some talk of Robbins attempting to develop a new territory, but under the merger scheme, this plan will in all probability be given up. Another story had it that Main was trying to buy the Robbins show.

The Robinson Greater Shows are being extensively refitted in winter quarters at Terrace Park, Ohio. The parade equipment is being entirely regilded, the work already having progressed well toward completion. Everything is reported to be in fine shape at winter quarters. "Gov." Robinson did not send his stock "up country" for wintering this year, as has been his custom, but kept it in winter quarters.

John T. Shannon, general privilege manager of the Norris & Rowe Circus, of Venice, Cal., is in New York making arrangements for sending circus acts to the Hippodrome, San Francisco, which Norris & Rowe are expected to open to-day. It seems as though the circus firm will be compelled to make some arrangements with one of the Western circuits to take acts playing Western territory, the jump from New York to the Pacific Coast being a long one even in view of the fact that a four weeks' engagement will be offered there.

Albert R. Rogers, who conducts a summer circus entertainment in Atlantic City, will open an indoor event of the same sort in the Mechanics' Building, Boston, March 30 to April 25, this spring. In the show, as now made up, will be included the Flying Banvards, Powers' Elephants and possibly Winchermann's Bears.

J. C. Miller, of Bliss, Oklahoma, arrived in New York Monday, and spent several days planning a road tour next summer of Miller Brothers' "101 Ranch." Mr. Miller says it is proposed to play Eastern territory, and the tour will cover a period of six months of one-day stands. Interested with Miller Brothers in the project are some influential New York amusement people of experience and executive ability, which will be an important factor in making the enterprise a success. No pains or expense, added Mr. Miller, is to be spared to send away from Oklahoma next spring a Wild West outfit that will be second to none in size and equipment, and as Pawnee Bill's Wild West is pretty certain not to take the road this year, "101 Ranch" will enjoy the distinction of being the only rival of the Buffalo Bill combination. Eddie Arlington, Pawnee Bill's general manager last year, will pilot the Miller organization.

The advance force for the Barnum-Bailey show for the coming season, its first under Ringling Brothers' management, has been announced in part. Harry B. Graham will be Car No. 1 manager; J. F. Benzinger, Car No. 2, and John F. Harper, Car. No. 3. W. C. St. Clair has been designated as special Barnum & Bailey agent. Press Agent Coxey, formerly of the Barnum-Bailey forces, has been retained. Most of the others named above were with the Forepaugh-Sells Circus. The Ringling Show advance remains practically unchanged.

W. C. Thompson will handle the press work of the "101 Ranch" this coming season. Mr. Thompson acted in the same capacity for Pawnee Bill's show last year.

There was a gathering of the big circus managers in New York this week. John Ringling, of the Ringling Brothers, arrived ten days ago from England, and until Tuesday afternoon held forth daily at the Barnum & Bailey offices in East 22d Street. He was visited there by a number of booking agents, but no statement was given out as to what business had been transacted. Otto Ringling came into the city from Bridgeport, Conn., where he is in charge of the Barnum & Bailey winter quarters, and was present at most of the conferences. On the same steamer which brought Mr. Ringling home traveled Charles Cory, general agent of the Hagenbeck-Wallace Shows. Mr. Cory remained from Friday until Tuesday afternoon at the Hotel Astor and likewise transacted business for his principals. Mr. Ringling returned to his home in Chicago. Mr. Cory left no word as to his destination when he left his hotel.

John Fagin, railroad contractor for the Hagenbeck-Wallace shows is in the city this week. His mission is unknown.

LONDON NOTES

London, Dec. 28.

The Christmas boom and Christmas rush are well on; crowded trains are coming and going; all the palaces of amusement and sporting resorts are jammed. Christmas itself is a rather religious day here, no shows running and a lost day's wage resulting, except with such managers as tender the sum for a sort of Christmas present. All the old shows and many new ones get their starting signal the day after Christmas—"Boxing Day." In American childhood the name suggested a day consecrated to "fistiana," but the "boxing" is of Christmas gratuities and leavings of the feast to be sent servants and humbler folk on the day after Christmas. "Boxing Day" found twenty-two pantomimes in full swing (six less than London had two years ago), while five circuses (not as big as Ringling's) were on at different places. At the Crystal Palace George O. Starr recalls Barnum days when gazing at the stirring sights of Gilleno's Continental Circus, with the famous Whimsical Walker as head clown. Manager Starr is also gratifying his Barnum tastes by accumulating a menagerie in the North Tower of the great glass palace, and here you can see in fiercest form the lion, tiger, hyena, wonderoo, willipus wallipus and ring-tailed giasticutis.

At the Islington World's Fair, Royal Agricultural Hall, we have Hanneford's Canadian Circus, and those famous old names Ella Zuila and Lulu are up, figuring in a high-wire item. The Sisters Leamy, on a revolving trapeze gemmed with lights, are the aerial feature here. At Olympia Beketow's Russian Circus introduces a woman doing a headlong dive of 120 feet, and here we see Bud Snyder's somersaulting motor car. Surrounding it is "Mammoth Fun City," a sort of mid-winter Coney Island, with its cake-walking machines, roundabouts, aerial flights and every conceivable variation of the merriment of motion, all of which greatly pleases the stolid Britisher.

The pantomime at the Drury Lane this years is a rather incongruous mix-up called "The Babes in the Wood," and blending that subject with "Robin Hood" and "The Old Woman Who Lived in a Shoe." There are many amusing scenes and stage pictures, the variety element coming most to the fore in the second part. The scene where the robins cover the babes with leaves is prettily spectacular, and introduces a medley of people made up as "many birds of many kinds," also insects with glistening wings, including some bees that might have stepped from Parker's "Honeyland" at the Hippodrome. Later "A Spirit of Discord" takes one to "The Land of Nightmares," with a brief glimpse of fearsome forms. A procession of giants is a short effective interlude, though it's partly a procession of dwarfs, starting with the veriest pigmy and winding up with a gentleman 20 feet high. Walter Passmore and Marie George worked very hard and effectively as the "Babes," keeping the fun alive. Harry Fragson has not been given too many chances by the author, but scores when he gets an opening, his song "Mademoiselle," with many diverting sallies, keeping the audience in a roar. Extra good hits were made by Harrison Brockbank's song, "A Stoup of English Ale," and Agnes Fraser's patriotic ballad, "Hats Off to the King." The five hours panto had a gorgeous finish "At the Home of Good Luck." The next matinee performance saw a "cut" which brought the show well within the customary three and one-half hours. All in all this year's Drury panto is a success and will run many months.

The De Frece Circuit is now booking for the Empire, Swindon and the opera houses at Jersey and Guernsey, Channel Islands. It has closed the Margate Hippodrome to reopen when sea beach weather is more inviting.—Attempts by the Holborn Empire and the Tivoli to restrain "Happy" Fanny Fields from appearing at the nearby Adelphi failed to land, as an antecedent contract with Arthur Roberts was claimed, which had first call and could not be broken with impunity. Roberts is a big man in pantomime, with several thousand people on his payroll, and the late legal tilt between him and George Robey will be remembered.—Last Saturday a big crowd saw off Little Tich at Waterloo, as he left for nine weeks in South Africa. His salary is advertised as £500 per week.—Barrasford's new Hippodrome in Cambridge street, Sheffield, opened for a holiday month last Monday, after which it is understood it will close for final touches, making its regular opening later. Its seating capacity is 2,800.

A letter just in from Franco Piper, the famous banjo manipulator, makes a justified "kick" against managers who are penny wise and pound foolish, losing the value of many skilled acts by not heating their halls so the artists can do themselves justice. It is amazing, but even as far north as Glasgow you will find big places kept like barns, and artists standing around shivering in the cold. A bitter cold spell is now on, and yet many London halls of the secondary grade are entirely without heat, while the situation is complicated by a custom of holding the stage doors wide open for arriving stars, and the greater the star the longer the doors are held open by the tip-hunting menials, the stage people shivering in the icy draught and catching galloping consumption and other ailments that swell the V. A. F. death roll. On a visit to a certain well known hall a juggler was seen trying to warm his apparatus over a gas jet so he could make a bluff at working with it, while a horizontal bar expert was complaining of inability to hold on icy bars. In a dressing room artists were stripping down to nature's garments in Arctic cold, but a cheery fire was found going on a visit to the manager's office. It's an extra cold day when the managers get left.

Work is being rapidly pushed forward for the rebuilding of the vaudeville house in Altoona. It is now expected that the reopening will occur before the close of the present season.

McCREE OUT OF PLAY.

Chicago, Jan. 9.

Junie McCree will not rejoin "The Girl Question" at the LaSalle. He was obliged to leave the show for a few days a couple of weeks ago through illness. When recovered some differences came up, and Mr. McCree will remain out.

He will probably sue the management for the remaining twenty unplayed weeks' salary under his contract, which calls for forty weeks at $400 weekly. Mr. McCree played the leading part in the piece, and was featured.

COOLEY'S NEW JOB.

Hollis E. Cooley, who recently retired from the general management of the Henry W. Savage attractions, will not become the manager of the Columbia Amusement Company, as reported recently. The offer was tendered him, but while the two parties were getting together on the salary question, the newly organized National Managers' Association required a secretary, and Mr. Cooley was selected for the post. He is the only salaried member of the association.

The managers met again yesterday at the Hotel Astor. At its last meeting the body elected the following officers, Henry Savage, president; Charles Blaney, vice-president; Hollis E. Cooley, secretary, and Sam S. Scribner, treasurer. The board of directors is made up of Marc Klaw, William A. Brady, Gus Hill, Charles Yale, Al. H. Woods, George Tyler, Henry B. Harris and Harry Martell.

COOPER-VICTORIA SUIT DECIDED.

On Thursday in the City Court before a judge and jury closed the trial of the action brought by Bert Cooper against Vesta Victoria to recover $1,250. Mr. Cooper alleged that he was entitled to the commission of 5 per cent. on Miss Victoria's weekly salary of $2,500 for ten weeks of her engagement with K. & E. The verdict was a judgment in full in his favor ($1,250). The court took under advisement a motion to set the judgment aside.

Commencing Monday Miss Victoria will play the Colonial for two weeks, the first of the seventeen still remaining under her Klaw & Erlanger contract, which has been taken over by the United Offices.

VAUDEVILLE LEAVES SALEM.

Salem, Mass., Jan. 9.

Julius Cahn's Salem Theatre has given up its vaudeville shows, replacing them with moving pictures, reducing the prices of admission to five and ten cents.

An announcement was made by the management that as Salem did not seem to care for high class vaudeville, moving pictures would be presented until the public expressed a desire for vaudeville again.

Shows running from $1,500 to $1,900 weekly had been booked and played in the theatre, while the gross weekly receipts seldom exceeded $1,000.

With the change of policy, and pictures as the attraction, at a weekly cost of not over $100, the receipts have been around $1,400 each week since they were installed. Four shows daily are given.

NO CHANGE AT SHEEDY'S, BROCKTON.

Brockton, Mass., Jan. 9.

It would not cause any surprise if M. R. Sheedy changed the vaudeville entertainment now being presented in his theatre here to a cheaper form, including pictures, with four or five shows a day.

Straight vaudeville now holds the boards. Louis Pincus, of New York, continues to book the theatre, as he has done since it opened, while Mr. Sheedy is securing his attractions for Fall River from the United Booking Offices as of yore.

The large booking agency has apparently taken no action on Sheedy's ignoring its decision in favor of Andrew S. Hathaway as holding the priority for vaudeville in Brockton.

The situation here will probably clear next week, when Sheedy is expected to make a definite move of some nature.

MYERS & KELLER DISSOLVE.

The vaudeville agency firm of Myers & Keller dissolved partnership this week, E. S. Keller retaining the offices in the Shubert Building, 39th Street and Broadway. B. A. Myers has located at his former address, 31 West 31st Street.

The parting was amicably arranged, and both partners will continue in the booking business.

"Myers & Keller" was formed on January 1, 1906, when E. S. Keller, who had previously been connected with the William Morris office, joined Mr. Myers, an independent agent. During the life of the firm it has booked a great many acts upon all the vaudeville circuits, here and abroad.

KEITH'S ANNIVERSARY.

Boston, Jan. 9.

It is "Anniversary Week" at Keith's Theatre. Wednesday, January 8th, was the twenty-fifth anniversary of Mr. Keith's start as a manager.

Half-page advertisements in the Boston papers state that this week's program is a special one, and is "thoroughly representative of the vaudeville of to-day."

The bill is composed of Clayton White and Marie Stuart, Walter C. Kelly, Bessie Wynn, Romany Opera Company, Bert Levy, Heras Family, Lasky Quintet, Caron and Herbert, Clarence Sisters, Cooper and Robinson, Dudley and Cheslyn, Ed Estus, Frederick, La Nole Brothers and moving pictures.

Of the above numbers the Romany Opera Company and Heras Family are "K. & E. acts," having been shunted over to Mr. Keith's booking office by Klaw & Erlanger.

Last Saturday, as is the usual Keith custom in Boston, all the house employees were called together, and those upon the "roll of honor" had their salary increased one dollar weekly. Few escaped the "roll."

MORRIS ADVERTISEMENT APPEARS IN NEWARK.

Newark, N. J., Jan. 9.

William Morris' advertisement for theatres appeared in the local newspapers for the first time this week. The text is somewhat changed in that Mr. Morris seeks to interest local capital with him in building a theatre especially with vaudeville in view.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

Lucy Weston, New York.

Maidie Scott, New York.

Three Danie Sisters, New York.

Marstro and Oretto, New York.

Lily Flexmore, New York.

Clarence Wilbur and Company, 125th Street.

Chas. H. Burke, Pat Touhey and Company, Pastor's.

Leo St. Elmo, Pastor's.

Laura Morris and Company, Pastor's.

NEW ACTS OF THE WEEK

Flo Irwin and Company (4).
"Mrs. Peckham's Carouse" (Comedy).
21 Mins.; Three (Special Set).
Fifth Avenue.

For ten minutes at the tail end of "Mrs. Peckham's Carouse" Flo Irwin puts over a bit of exquisite comedy in the faithful delineation of a dignified, middle-aged matron afflicted with a "crying souse." It is comparable in its excruciating humor with nothing but the companion-piece of acting of May Irwin's in "Mrs. Black is Back." The opening of the Flo Irwin sketch is a bit slow and talky. It takes the cast quite a little time to establish their characters and plot preliminaries, but from the moment Miss Irwin raises her eyes in an unsteady drunken stare until the curtain falls there is no breathing space between laughs. The situation is entirely unlooked for as to the action, and it was a mistake which gave the skit a name that would arouse the auditor's suspicions, and thus take the edge off the surprise. The scene is the law office of Horace Peckham (Roland Carter), a comfortable, middle-aged attorney, inclined to occasional communion with the whiskey bottle in the absence of his wife (Mrs. Peckham), a reformer with a self-appointed mission to destroy the demon rum. She comes to her husband's office while he is indulging with a convivial friend (John Maurice). She suspects the convivial friend of being drunk and telephones her suspicions to his wife. The latter comes to Peckham's office forthwith and, Peckham having absented himself for a moment, finds the convivial friend and Mrs. Peckham together with the offending bottle between them. Mrs. P. has, in fact, just been delivering a temperance lecture, but the wife, being a jealous person, accuses her of holding clandestine meetings with the convivial friend. Mrs. P. promptly faints, and by way of reviving her the convivial friend pours unlimited quantities of raw whiskey down her throat. Hence the "souse." The contrast between the straight-laced, puritanical reformer and her tipsy reincarnation is the very essence of comedy. Miss Irwin handles the work with sure-footed skill and makes of the George Ade sketch a veritable comic classic. Without that one touch of comedy the sketch would have fallen a bit flat, but that alone is worth waiting through the preliminary dialogue to see. The supporting company is excellent.

Rush.

Kitts and Windrum.
"The Cuckoo" (Comedy).
17 Mins.; Four (Interior).
New York.

Chas. S. Kitts, Rhoda Windrum and a company of two compose an English act playing a comedy sketch named "The Cuckoo." It was first presented in the West, where it is reported to have achieved a success, something that can not be looked for in the East. In England—and presumably in the Western cities here—the brand of humor offered by the foreign folks may be liked, but there is nothing connected with the piece to commend it to New Yorkers or those who follow this city's taste in vaudeville. The sketch is of an English army officer, and the scene opens in his quarters, very well set at the New York. Mr. Kitts is the officer, and he has had a flirtation with a widow (Miss Windrum) while engaged to another young woman (Miss Gibbons). The widow is a brunette; his fiancee is blonde, but this does not enter into the question except to distinguish the women who are not listed on the program. The widow calls at the officer's rooms, and while there his intended is announced. What possible fun there is in the piece is supposed to be extracted from the widow secreting herself first in a cuckoo clock, then a chest, and finally under the table, where she comments or causes a commotion, which the officer covers up in his desire to prevent his affianced discovering her presence. The sort of fun which might be expected under these conditions ensues. Neither the comedy nor the theme is in any way new or novel. Mr. Kitts makes a very good army officer with the English trait of indistinct enunciation and the latest London fad of wearing a green polka dot handkerchief tucked in his sleeve. Miss Windrum is lively and a pretty woman and widow, without dressing the part to attract the feminine notice. Miss Gibbons is somewhat pale as the fiancee, and there is a young man, an attendant, who does not figure. A very big gamble is taken when a foreign sketch is booked for America. One may be funny at home, but there is always the additional risk of the story having grown familiar through long usage in various guises over here, as is the case with "The Cuckoo."

Sime.

The Kramers.
Songs and Dances.
14 Mins.; Four (Interior).
Pastor's.

Annie and Maud Kramer are the act. One is a large woman, while the other is a young girl who wears an eccentric comedy costume and holds up the offering with "mugging" and dancing. She is bright looking, and could probably be developed. There is nothing new shown, a "piano-dance" by the young woman even following the music played by Clara Morton when the latter does the same. The eccentricity of the character taken by the girl, however (called "Flop-Jack Sal, de Kid from de West") caught the Pastorites hard, and the act was one of the hits of the show.

Sime.

Hitachiyama.
Wrestling.
10 Mins.; Full Stage.
Hammerstein's.

Japanese or "Sumo" wrestling, the announcer explains is not to be confounded with the much talked of "Jiu Jitsu," as the former differs widely from the sport as it is practiced in this country. The contestants battle in a fourteen foot circle, a fall consisting of throwing a contestant out of the ring or from his feet. Hitachiyama is billed as champion of all the Japanese and after reading the rules which govern the game and looking him over, it is easy to believe. The man weighs about three hundred pounds, but is quick on his feet and seemingly as strong as a bull. A short introduction for Hitachiyama and his troupe of wrestlers is followed by a brief ceremony in native costume that is rather interesting. Three bouts are wrestled by the members of the troupes before the champion is called into action. The bouts are interesting, the second one being made rather exciting. The two men go at each other like a couple of wild cats. After the preliminaries Hitachiyama does some wrestling, throwing his opponents one after the other in rapid succession. A few training tricks are shown at the finish, with the "Big Boy" throwing the rest of the members of the troupe around like so many medicine balls. A Japanese referee affords a quantity of amusement through his announcements made in his native tongue. The act closed the show at Hammerstein's and was interesting enough to keep the large audience in their seats, although it was very late when the Japs went on.

Dash.

Tennis Trio.
Juggling.
17 Mins.; Full Stage (Special Set).
Fifty-eighth Street.

Although the Tennis Trio are originally from the West, they have been playing in the East for some time, this being the second week in New York. The act makes a good impression from the start through the use of a pretty Japanese garden set and the neat dressing. The two young women wear dainty knee length frocks, very attractive, while the man carries a white flannel outing suit nicely. A simpler style of hair dress might be practiced by the girls. The juggling consists mostly of clubs, although there is some good work shown with tennis rackets and balls. The club juggling is uniformly good. The feminine end of the trio handles the clubs much better than is usual with women. The smaller girl also does some first rate work with the baton. The man attempted some juggling of plates, not up to the other work. The spinning of a dollar on top of a Japanese fan was heartily applauded. The act employs a soft light throughout, a departure for an act of this character. The Tennis Trio afford entertaining diversion, without question, and are a unique combination.

Dash.

Arthur Yule and Company (1).
"Willie's Visit" (Comedy).
16 Mins.; Open in Two; Close in One.
Pastor's.

Arthur Yule, who of late played alone in songs and imitations, has arranged a nice little act with the assistance of an unnamed pretty young girl. They are at Pastor's this week. Mr. Yule may have intended to impersonate a boy. Although his facial make-up is peculiarly odd, and well adapted to the role of a grotesque "kid," the clothes worn dispel a youthful illusion. The contrast is offered by the girl's dressing, which is childish to an extreme in the length of her skirt. Some conversation and songs take well, and Yule retains his imitations of musical instruments, including his own unapproachable "musical glasses." The young woman should be instructed how to handle her voice in order to omit the raspy high notes, and very little tuition ought to finish her off into an excellent soubrette. The present piece is much better than Yule's single act, and his offering is now capable of being worked up into a most enjoyable number.

Sime.

Six Samois.
Acrobatics.
8 Mins.; Full Stage.
Union Square.

There are seven men in the act, although the billing reads but six. They do the regular routine shown by other Arabian troupes. The pyramid building is of the usual sort, although not as well worked. Too much time is spent in this portion. The ground tumbling is of the rapid fire order, and very well done. Where the larger troupes of Arabs have not been seen the act should do nicely.

Dash.

Billy Broad.
Singing Monologue.
15 Mins.; One.
Pastor's.

Billy Broad, in blackface, calling himself "The Wandering Minstrel," has some new songs and talk at Pastor's this week. Mr. Broad also dances. It ends his first line of patter, dwelling upon the members of a "rep" company. It is much better than that used for an encore. A song at each end of Mr. Broad's fifteen minutes opened and closed his act nicely, and the audience thought very well of him.

Sime.

The Two Pecks.
"The Policeman and the Baby."
13 Mins.; One.
Pastor's.

The Two Pecks (not Pucks) are opening the show at Pastor's. Maggie Peck dresses as a servant girl, and attempts "kid" singing, while Otto Peck is a "Dutch" policeman. There is a baby carriage employed for some dialogue, but if anything is to be made of the act at all, the woman might better occupy a regulation baby carriage, being wheeled on the stage by the "cop," and carry on a conversation from that position. From the singing, the pair could do better with illustrated songs than with "straight" numbers.

Sime.

(*Continued on page* 17.)

BOOKING SOUTH FROM CHICAGO.

Chicago, Jan. 9.

Weber & Rush have arranged to place the booking of their Orpheum Theatre in Atlanta with the Western Vaudeville Association here. This change from the United Booking Offices in New York was brought about by the heavy expense entailed in paying fares of artists from New York, the rate being $23 for one way. It is believed that Wilmer & Vincent will make a similar arrangement for their Norfolk house, and the other Southern houses of the joint vaudeville firm may also book from here.

MUST TAKE GOOD AND BAD.

The rule at the United Booking Offices now in regard to the "K. & E. acts" seems to be that where a low-priced established success of Klaw & Erlanger's is accepted by a manager for a week or more, he must at the same time take over another act from the same source, which may cost more, but with a lesser name in the successful list.

This is for the purpose of evening up matters, according to a manager. Grace Hazard is said to be the prize subject for the "average" game. At her weekly figure Miss Hazard is the biggest bargain who entered the United Offices from "Advanced Vaudeville," and figuring upon her actual value as a member of a bill there is a large margin left over what she receives for another act to be routed along with her.

QUARTERS FOR ANIMAL ACTS.

Joe Vion just can't seem to keep his hands off actors' money. Not content with drawing down weekly percentages from his vaudeville artists he has decided to turn his huge building on Jerome Avenue, heretofore occupied as a garage, into a home and training quarters for animal acts.

When Vion retired from the agency business, some seven or eight years ago, he drifted into real estate and, naturally enough, looked to his former associates for patronage. This being an off season in the agency line at present, he is once again seeking for new fields to conquer. Already two acts have yielded to his persuasive eloquence, and several more are slated for capture.

COMPANY FOR WORLD'S TOUR.

A trip around the world for a vaudeville company is being arranged by Mark A. Luescher. There will be a list of all star acts. Dazie, the dancer; Josephine Cohan, Fred Niblo, Henry Lee and a famous musician will compose the company. A pantomimic number will close the show in which Dazie will appear.

C. Fred Ackerman will be the advance representative. The party will sail from San Francisco and visit Australia, New Zealand, India, Japan, China, Philippines, Russia, South Africa, Constantinople, Italy, France, Germany and England before returning.

TRYING TO STOP PICTURES.

Washington, Jan. 9.

The church element of the city has been active against moving picture shows on Sundays, and seems to have the District Commissioners on its side.

A petition has been presented to Congress to stop Sunday shows advertised as "Sacred Concerts." The moving picture houses have gone along unmolested for a long time with Sunday performances, that being the best day in the week for the box office.

MAY CHANGE MANAGERS.

Hamilton, Can., Jan. 9.

Charles Mussett, assistant manager of the Colonial, New York, may become the manager of Bennett's, Hamilton, it is said, James F. Driscoll, the present manager of the Bennett house here being promoted to a more important post on the circuit.

Percy G. Williams brought Mr. Mussett over to this country from England, where he had capably handled managerial duties of vastly more importance than now assigned to him in the New York theatre.

HUGO MORRIS AFTER HOUSE.

John G. Jermon's theatre, the Bon Ton, Philadelphia, may come into the possession of Hugo Morris. Mr. Morris was negotiating with Mr. Jermon the early part of the week for the theatre, which is on the market.

Vaudeville of a cheap variety is now being played there. If Mr. Hugo secures it he will improve the grade of performances; also the cost of the weekly bills. The admission will probably raise to 10-20-30 in that event.

THE WIFE.

By J. C. Nugent.

Don't forget your wife, Mister Actor,
When you happen to make your hit.
Don't forget your true benefactor
In the days when you were not "it."
Though your name is now in big letters
And your're greeted with applause and cheers,
Don't forget the pal who helped you win it all;
The comrade of your struggling years.

Don't forget your wife, Mister Feature,
Don't mind if the critics say
That a prettier and younger creature
Would land you upon Broadway.
She was there when the game was harder;
She was there when the way looked blue.
You can't be so strong if you can't take her along;
The girl who gave her youth to you.

Don't forget your wife, Mister Wonder,
When your money gets over "Three";
Don't tear the team name asunder
And say "Me" instead of "We."
When you split, your good luck goes with her
And there's not in this big, broad land
Nor all the earth, success and gold that's worth
The soft touch of the "old girl's" hand!

MARDI GRAS BEAUTIES.

Someone is entitled to a great deal of credit for "The Mardi Gras Beauties." It is a new organization on the Eastern Burlesque Wheel, and has been on the road about five weeks.

W. S. Campbell and Al Reeves own the show; Jack Sydell is the manager. Mr. Sydell has contrived, although starting when everyone else had taken their pick, to place a company together, well balanced and who put up excellent entertainment, without anything "unclean" and that includes, besides suggestiveness, "slap-stick" or "rough house" comedy. "The Mardi Gras Beauties," under the circumstances, become a mark of distinct merit for the owners, the manager and the Wheel.

Mr. Sydell ought to divulge the secret of how he obtained the good-looking chorus carried, about nineteen or twenty girls, young, and nearly all pretty, without any "heavies." It is the best looking lot of choristers seen in burlesque this season, and they make a much better appearance on the stage than many a Broadway gathering.

Particularly in the opening do they look well in grey costumes while Dorothy Stone is singing "Just For a Day," a sweet melody, nicely rendered by Miss Stone, who has an exceptional, although not strong, soprano for burlesque. Miss Stone looks well also, almost picturesque towards the end of the play, but she makes up poorly.

The piece in use is "Tom and Jerry," a former Ward and Vokes vehicle, divided into two acts, with Harry M. Stewart featured on the billboards and in the cast. Mr. Stewart is a Hebrew comedian, and about the only customary "character," the usual Irishman and "Dutchman" being agreeably missing.

Lee Allen shares with Mr. Stewart among the comedians, and Joe Conway, besides "Tuff Mug," are cast for comedy roles also. "Tuff Mug" on Wednesday evening was either Hallman or Collins, of that team, who joined the show but a day or so before, and worked under that handicap.

There is some sort of a story to the "Tom and Jerry," but it was lost in a maze of comedy incidents, mostly interpolated it seemed. Mr. Stewart was concerned in all, and into the first act he brought his former "bit," the "coat and button" business.

Here and there throughout there is some familiar comedy, but it is handled sharply, and with deviation from the general manner. During the second act, the superior of the two, some new funny business is introduced. It comes quickly and often. A spontaneous laugh arose when Allen with a tape measured Stewart around the temple, and called out "32, waist," going along with some other similar burlesque measurements.

Another, an electrocution chair, was good for laughs, and this should be given more attention, making of it a genuine travesty. A "temperance lecture" by Cassie Bernard, with the top of Stewart's head as a table for her gavel (slap-stick) to fall on, caught on quickly, but it can not be termed "slap-stick comedy" from the manner in which it was played, and through the woman behind the stick.

The first act did not move quickly enough, but the setting for the last act, a jail corridor with a hotel office ground plan, was better adapted to the funniments.

Mr. Allen seems to be naturally comical in a smooth way, and impressed the stranger as the show progressed, while Mr. Stewart was much liked by the audience. He did a "specialty" at one point of the action, singing two parodies, and previously another was given by him, but there was no good reason for Mr. Stewart to hand out "In the Land of Bohemia." The ballad didn't fit his make-up and should be turned over to whoever sang "Dreams," another very good song.

Some of the numbers as listed were left out, and others might be changed for more catchy selections, but the songs as sung are not of the hammered popular sort, already done to death, and sounded much better for that reason.

The "extem. song" by Messrs. Stewart and Allen and the Misses Bernard and Webb might as well go by the board. It is a poor way to obtain a laugh at the best, and the thing has been squeezed dry years back. Stewart, Allen and Miss Webb also are concerned in a "Rube" number, when dressed in ulsters, they bounce up and down. This made the strong finish of a vaudeville act at one time, the name not being readily recalled at the moment, and it proved an encore getter for the trio as well.

The Misses May and Mars from the ranks each have an opportunity to lead numbers, the first named presenting a neat appearance in tights, which predominate in the second act, culminating when all the girls enter in regulation "cooch" costume at the finish, the second best change, but do not "cooch," although their sedateness in the garb might be attributed to directions as several appear to know how, displaying their knowledge by unconscious movements.

Miss Bernard was suffering from a severa cold and unable to do justice to her songs, but added a neat little dance, with some toe walking. She is the principal woman. Madeline Webb has a somewhat eccentric role, with a number or so, passing through with both, while Miss Stone's forte is singing and looking well, both easy tasks for her.

The olio is short, opening with the White City Quartet, of good voice, without selections, which arouse great enthusiasm, excepting a tricky concerted song for the finale. Another of the same calibre, "Hi Lee; Hi Lo," ought to be dropped, and one or two of the current successes placed in the act. Inza and Lorella are on the bill, and Hallman and Collins for their talk and songs in "one" open with a "hand me" song, going into conversation which takes, but breaks badly at the close. The act has not corrected this fault, which has existed for some time.

"The Perfect Man," C. E. Relyea, gives what could easily be made over into an interesting physical culture lecture. This Mr. Relyea does in part, although he is too technical in his explanations at times. Few in front probably "got" the "diaphragm" Mr. Relyea passed over in his descriptive matter, but for the gentle folk present the entire act is spoiled by Mr. Relyea's unsightly displacement of his abdomen. It should be labeled "for men only," and left out altogether. The only thing it does is to impart the secret of some "cooch" dancers' muscular movements.

"The Mardi Gras Beauties" is a good show, and will work into a better one. By the expiration of another month or so the show ought to stand comparison with any out.

Sime.

LONESOME TOWN.

After the first of the two acts in "Lonesome Town," playing at the Studebaker, Chicago, an asbestos curtain, thick and heavy, was lowered. To the uninitiated stranger in the dull, dirty city of the West it seemed for all the world as though the theatre management intended to protect Kolb and Dill and the rest of the cast in the piece from the well-earned rage of the audience, but it developed that a local ordinance compels the dropping of the fire guard when nothing is going on upon the stage.

If that is a fire or building regulation, the asbestos curtain might as well obstruct the whole of "Lonesome Town" from view. There is little more than nothing on view during the entire performance. The show may close at the Studebaker to-night, either for its Chicago run or forever. There was a report to that effect a week ago.

Kolb and Dill are the sponsors for "Lonesome Town," for all information the program gives to the contrary. It is generally supposed to be a Dillingham production, but the written description of the piece mentions Kolb and Dill only in the directorate.

"Lonesome Town" is called "A Comedy with Music," the book written by Judson C. Brusie and the music by J. A. Raynes. The locale is a California town named "Watts." Some years ago before the oldest inhabitant anywhere peacefully passed away two men were wont to stroll on the stage and one, when asked where he lived, answered "Watt street." The other would inquire "What street?" and the first again reply "Watt street." This was prolonged into a wordy argument, and it must have been excruciatingly comical because hundreds did the same thing until it became so well known and monotonous ushers had to wake the audience up. The practice gradually died out—in the East.

Some years ago before Weber and Fields made New York believe they were funny Mr. Fields had a playful habit of kicking Mr. Weber in the stomach—or where his stomach would have been had not Weber inserted a pillow. With every kick came a roar, and if Mr. Weber was being propelled a sufficiently long distance backwards before falling it brought a couple of roars. It was known as "knockabout," an obsolete form of amusement, adopted by many in the days of long ago and now left only to the entertainment at the customary "concert" after a circus performance.

Kolb and Dill have revived these amusing diversions in "Lonesome Town." It is curious the great amount of humor they, in the garb of two German tramps, together with Ben T. Dillon as a third hobo, think is secured from the play on the word "Watts" in attempting to inform each other it is the town of Watts.

Besides this passe dialogue and obsolete "knockabout," "Lonesome Town" has a slight touch of the "seltzer bottle" during the second act, and the only thing missing from the old-time burlesque shows is the "slapstick" with the chorus girls. In the lines of the piece crop up once "by golly" and "cheese an' crackers," while it sounded like old times again to hear Mr. Dillon remark to a woman he asked for a kiss when she said, "I don't know you," "Well, I don't know you either, so I am taking as many chances as you are."

There are plenty of other reminiscent lines, some of more recent date and now in use by others. Particularly is remembered one of the alleged funny men saying "be cheated" for "be seated."

Along the Pacific coast Kolb and Dill are proclaimed the funniest of comedians. They have had a great vogue there and one reviewer who should know his San Francisco vowed since arriving in New York that Kolb and Dill are the two funniest "Dutchmen" he ever saw. How many "Dutchmen" he ever saw is not on record.

"Lonesome Town" is the story of a stray village in the West, "staked off" by an adventurer, who left the hamlet and was not heard from for twenty years. Upon the commencement of the first act several people, including the three tramps and a pseudo widow of Watts, the first owner of the town, connive separately to lay claim to it by false deeds.

The "widow" with flirty wiles induces the men to abandon their pretended claims, but she at the finale is balked by a will being discovered which hands the locality over to an orphan resident, whose mother cared for Watts during an illness.

There are several interpolated musical numbers; in fact, nearly all seem to be. "Gee, but This is a Lonesome Town," with a dance by the three tramps, was liked as though new, and the finale of the first act, a march song, "Your Father was a Soldier," with the choristers attired in red, white and blue dresses, received enough applause for "The Spirit of '76" to be pushed forward as an encore. It was this trite "patriotic" stuff, employed by any number of burlesque shows this season, which caused the suspicion the principals were being protected by the asbestos curtain.

Several of the programmed musical numbers were not sung, but "The Art of Making Love" brought forth Sager Midgley and Gertie Carlisle in their former vaudeville act. Both have "kid" parts, Midgley in his usual country bumpkin make-up. The roles are not important beyond their "specialty" possibilities, and the variety names of "Sammy" and "Sarah" have been replaced by "Eazy" and "Hazy."

The "widow" is Maude Lambert. Miss Lambert is absent until the second act, where she sings a couple of selections, the first in the natural order of the events, while the second is introduced more rudely. Miss Lambert tells Robert G. Pitkin, one of the schemers by name of "Wise," that she will be gone for an hour, making preparations to exit. Mr. Pitkin leaves the stage, but Miss Lambert halts near the wings, deliberates a moment with her back to the audience, turns around, walks down to the footlights and sings "Just Some One," the best song of all.

The dances have been staged by the principals. The good-looking girls of "Lonesome Town" in "I'm Running After Nancy" are seated on a fence, and led by a mixed quartet on the stage, did very well, but it was rather the suggestive position of the young women which secured the encores.

Besides Mr. Pitkin in the "straight" parts there are Wilmer Bentley, Edna Dorman and Irma Croft cast in minor roles, escaping without especial notice. George Wright, Sr., gives some distinction to a constable, but "Lonesome Town" is never for an instant better than a poor burlesque show. *Sime.*

TONY, THE BOOTBLACK.

There's something soothing and satisfying about the way Al H. Woods serves his melodramas. His villains know their own minds. They're really, truly, sure-enough villains, black hearted through and through. Certain enlightened dramatists hold to the ridiculous theory that the stage villain may have a redeeming grace to relieve his general worthlessness, but this disturbs the ease of one's enjoyment. How much better it is to watch Mr. Woods' simon pure article. You can sit comfortably and hate him luxuriously without having your sympathies distracted.

The same is true of the Woods hero. His unqualified nobility calls for no mental effort at analysis, and the purity of his motives goes without saying.

But these conventional characters are a side issue in "Tony, the Bootblack." The main event is the presence of Genaro and Bailey, erstwhile the effervescent vaudeville pair of singers and dancers, and now stars of a production.

They fit surprisingly well into their new environment. Dave Genaro brings to the role of the melodramatic hero an utterly unexpected flash of humor and a smoothness of stage bearing in character work that few who knew him as a, polite tailor-made singing and dancing comedian would have given him credit.

He does more than merely satisfy the melodramatic conventions in reading bumptious lines and manipulating a revolver; he gives to the part of the Italian bootblack some real life and plausibility. Of course, the piece makes no pretention to being anything more than a dramatized dime novel, as all these things are. There is little about the construction of the play that is novel. Its aim is to deliver a thrill a minute, and the author was not at all particular in the selection of ways and means.

"To Hades with finesse—keep 'em interested" expresses the length and breadth of the Woods method. In pursuance of this simple system when the action lags, virtue in the person of the persecuted heroine (Marion Ruckert) is dragged shrieking into a position of danger, and with the same speed restored to safety by Tony and his "pal," Daisy Lane, "the girl Detective" (Ray Bailey).

Miss Bailey is a revelation to legitimate managers of what a leading woman, trained to the vaudeville standards of stage dressing and deportment, can do in melodrama.

There is nothing of the listlessness that one too frequently finds in actresses in this class of plays. Miss Bailey is the same energetic, graceful figure she was in vaudeville. She is busy every minute while on the stage. She accepts nothing for granted and makes her every action tell. And as for dressing, Miss Bailey tears off glittering change after glittering change in a wondrous series that sets a pace few women in melodrama would care to have to follow. Last week at the Metropolis she was suffering from a cold that almost robbed her of her voice, but left her skill as a dancer unimpaired, although she cut out her singing numbers.

Toward the end of the final act the pair gave their vaudeville specialty almost without change, and in the act preceding did a first rate bit in an adaptation of "The Merry Widow" waltz. The vaudeville specialty was easily the hit of the show.

Mr. Woods has given the piece an elaborate mounting, with three scene changes in each of three acts, but the cast might have been better selected. This is an unusual observation to make of Mr. Woods' methods. William Robert Daly stands out as an excellent "heavy," with a good voice and very little pose. He goes directly to his point and handles his part satisfactorily. As much cannot be said for Charles Pickens. He is artificial in nearly everything he does, but passes well enough, thanks to his good appearance. He would have made a better Robert Morton than did Chauncey Causland, who never looked the part for a moment, either in action, carriage or dress. Campbell Stratton was an exceedingly stagey assistant hero in the part of Dick Winter, a New York reporter, who never seemed to have anything to do except blunder into scrapes with the "Black Hand" gang. Confidentially I think he had an easy job in the advertising department of his newspaper, because he had so much time to loaf about and foolishly stand with his back to mysterious looking windows so that the "blackhanders" could conveniently lean out and "slug" him into unconsciousness. Twice he put the villain out with a right hook to the point of the jaw, but the rest of the time he looked and acted like a melancholy spring poet.

Marion Ruckert was very pale and frail in appearance and work and Dorothy Rogers, an adventuress, moved about with clockwork mechanicism.

A chorus of eight girls appeared only twice. They are probably more in evidence as a rule, several of their numbers being out owing to Miss Bailey's foregoing her singing. The girls work splendidly and are gorgeously dressed, making three changes as pretty and neat as any musical comedy ballet you care to mention.

The plot is conventional, but the piece has been lavishly staged, and the skill of its leading principals carries it through triumphantly. *Rush.*

OVER TWO HOURS FOR ESCAPE.

Pawtucket, R. I., Jan. 9.

It required two hours and thirty-three minutes for Brindamour, "the jail breaker," to escape from a cell in the local police station last Monday. Brindamour is playing at Keith's this week.

The cell Brindamour got out of is a specially built one, and is said to have been passed up by other "jail breakers" who have played this town. None of the officials thought Brindamour could accomplish the feat.

The papers gave a column to the affair, mentioning that Brindamour had escaped from Sing Sing in seven and one-half minutes.

POPULAR IN NEW YORK.

The Karno Comedy Company plays at the Alhambra next week, its forty-fifth engagement in New York City since arriving here in October, 1905.

During that time "A Night in an English Music Hall" and the other pantomimes which are played by the Karno Company under the direction of Alf Reeves have been given eleven return engagements at Hammerstein's.

FIFTH AVENUE.

A really imposing array of vaudeville talent is offered to start the Fifth Avenue off on its return bid for patronage in the variety class of entertainment. The show runs off nicely with a good scattering of acts in "one" to give the stage mechanism smoothness and a decided preponderance of comedy numbers. Indeed, there is little else but comedy in the show. Lina Marrder's circus act was the only exception in the early part. Outside of this and "Our Boys in Blue," to close, the whole bill was framed up for laughing purposes only.

In spite of murderous weather Wednesday night the house was fairly well filled, there being perhaps one seat out of fifteen vacant in the orchestra. The audience received the performance warmly.

"The Song Birds" was the headliner. The half-hour travesty went extremely well in a late position, the house demanding encores and bows beyond count. There has been no change in personnel or material.

Fields and Ward were well to the fore as a laughing hit. Al Fields makes an exceedingly effective eccentric comedian. The pair have their old well constructed line of conversation, punctured with the semi-extempore observations of Fields. The routine moves rapidly and there is nothing like a dead minute in the act.

Bobby North has a cleverly thought out routine of consecutive topical comment delivered in a faithful Hebrew dialect. His matter is of up-to-date interest and North's quiet methods adapt themselves to the material admirably. He has a singing voice of really exceptional quality for a single dialect comedian, and this made his parodies entertaining. A medley of operatic compositions worked into a continuous parody is a unique idea and furnished him with a capital finish. The number was very well liked.

Bradlee Martin and Company opened the show with "Jessie, Jack and Jessie." The farcial sketch has undergone no change, Mr. Martin holding to his crudely drawn caricature of an old man. Jessie Courtney is a pretty, graceful young person, but is led into some rough clowning by the general "roughhouse" of the proceedings. John Bowers is a manly looking figure in an uncongenial role.

Work and Ower have devised an exceedingly swift and skillful acrobatic act, putting more real comedy knockabout into an act in "one" than a whole lot of artists in the same field manage to pack into a full stage setting. Placed No. 2, they kept the audience laughing continually, and scored one of the solid hits.

Lina Marrder uses much the same routine of highschool work she displayed at the Hippodrome earlier this season. The confines of an ordinary stage cramp her large light effects, but skillful management did wonders for it at the Fifth Avenue. There is none of the speed that makes such an important factor in a vaudeville specialty of this sort, but the spectacular trimmings of the number put it through in good shape.

"Our Boys in Blue" made a splendid closing number in a "great" show and Flo Irwin and Company (New Acts) showed "Mrs. Peckham's Carouse" for the first time in New York.

Leonard and Warner have been booked on the Sullivan-Considine Circuit.

NEW YORK.

Even with a wide variety spread over the program, and Vesta Victoria heading the bill, the show at the New York this week does not play well, nor give anything like satisfaction. Other than Miss Victoria, there are three foreign acts. One, Kitts and Windrum (New Acts), was probably depended upon for a large part of the comedy of the performance. It did not materialize, and this had a somewhat deadening effect upon the first half, which also included Jordan and Harvey in their Hebrew conversation and parodies. The parodies had decidedly the first choice.

Appearing very early in the evening, there was small chance for the talk to bring results.

Miss Victoria sang only one song new to New York on Monday evening, "Mary, Queen of Scots," and it is among the best in her repertoire. The old favorites were gone through, and she was the hit of the bill, as might be expected.

Another single act from England is Whit Cunliffe, in his second week at this house. Mr. Cunliffe sang "Oh, the Steamer," "Poor Old Father," "Four Ages of Man," and "I Double U, I Double L." There is no choice among the numbers. "Poor Old Father" has a catch at the end bringing a roar of laughter, and "Oh, the Steamer," simply opened the act. Mr. Cunliffe's vantage points are a very clean cut presentable appearance, excellent singing voice, and several quick changes, all in brown. That he is a huge favorite in his own country forcibly strikes the listener, and Mr. Cunliffe is one to grow on you here. He becomes especially popular at once with the women, and among the many foreign acts brought over here this season may be classed well up. But Mr. Cunliffe should try out all his songs, finally selecting those the best liked, not clinging to those he deems the best nor those England favors the most.

The first part was closed with Ida Fuller in her exquisite colored lights and fire dances, while Mlle. Emmy's Pets, one of the best acts of its kind in vaudeville, opened after the intermission to a considerable degree of success in a house markedly "cold."

The acrobatics were supplied by La Troupe Carmen, who also offered wire walking by a woman with abnormally developed lower limbs and an expert performer on the wire. The act played with a circus during the summer. It is neatly dressed, looks well, but has quite a way to go yet before reaching the program description: "Greatest Wire Act in the World."

The opening number is Rawson and June with their unique "boomerang throwing," a practice which Mr. Rawson first introduced on the American stage. He is expert at it, and made, as he always does, a distinct hit for the position placed in. *Sime.*

Upon New Year's Eve the several managers of the different companies of B. A. Rolfe's attractions received word that they were each to take out their respective companies, and have them wine and dine the old year out in a fitting manner. On New Year's day B. A. Rolfe was pleasantly surprised by the presentation of a gold-headed cane by the members of "The 14 Black Hussars," under the leadership of Henderson Smith.

HAMMERSTEIN'S.

A long, well selected program with Hitachiyama (New Acts), the Japanese wrestler as the novelty attraction, is offered at Hammerstein's this week.

Mr. and Mrs. Sydney Drew's sketch "Billy's Tombstones," is new to the house and its success was quite as pronounced as it has been elsewhere. The sketch for vaudeville reaches about as near perfection as is possible. The work of Mr. Drew as the toothless ex-football hero, and Mrs. Drew, as the sympathetic though somewhat irritating sister, is capital. A capable supporting company of five is also employed.

Truly Shattuck is paying vaudeville one of her spasmodic visits. Miss Shattuck is singing three songs, featuring a high note in the first two, not good enough to receive all the attention given it, but it really doesn't matter, the singer looking well enough to hold the stage fifteen minutes without singing at all. "I'd Like to Be a Friend of Yours," with a "plant" in a box was well worked up and earned numerous recalls.

Genaro's Venetian Band is seen to much better advantage than when shown during the summer on the roof. The theatre permits of the using of a very pretty Venetian set. Mr. Genaro makes a dashing appearance in white trousers, and nicely fitting military blouse. The leader descends to a bit of horse play during the proceedings that is hardly dignified and should be dropped. The band closed the first half and was extremely well received, holding the curtain back for three or four minutes.

It was after 5 o'clock when R. G. Knowles appeared, but the comedian had little difficulty in getting his audience interested and keeping them so. Mr. Knowles has a bright crisp line of new talk and his easy swift delivery is most pleasing. Several telling "locals" were worked in.

Sleed's Pantomime Company did rather well in an early position. Similar work has been shown at various times but never in as advanced a form. There is too much similarity in the work shown, and the act becomes a trifle tiresome towards the finish. The water spout, shown by a Japanese troupe for some time over here, was well done and caused considerable merriment. The act makes first rate entertainment for the children.

The Kinsons opened after the intermission, and did remarkably well. Mr. Kinson's imitations of various musical instruments were received with much warmth.

Felix and Caire on Tuesday afternoon were without question the hit of the program. The act remains the same as when last seen, and there is still much room for improvement. The burlesque on "The Merry Widow" waltz at the finish was the signal for much laughter.

Johnson and Wells opened the show with their familiar singing and dancing specialty. They are still using several songs long since forgotten around here. *Dash.*

The suit of the New York Vaudeville Contracting Company against the Ernesto Sisters, for liquidated damages, was up for argument recently, but postponed. Hearings in the contempt proceedings instituted by the same concern against Arthur Blondell, Hans Meyerhoff, Felich Reich and others, has been postponed until the same date.

COLONIAL.

In point of interest perhaps Mr. Hymack, the European novelty artist, is the most prominent figure of this week's bill, by reason of his newness to New York. This is his second week in this country, having opened at the Orpheum, Brooklyn, last week.

Hymack's specialty is completely mystifying. The talk and incidentals with which he has surrounded the principal feat are rather dull and uninteresting, but the main event captures and holds interest firmly. This is the trick of slipping the hands into differently colored gloves so swiftly that the coverings seem to spring into place of their own volition. Hymack merely puts his hand under his coat tails as if reaching for a handkerchief and, presto, it is neatly gloved. Neckties are changed with the same celerity and for a finish Hymack changes his coat in view of the audience, without any one discovering how the trick is done. It left the Colonial audience in an audible buzz of comment and speculation.

Kartelli opened in his wire-walking turn, one of the best single acts of the sort that has been shown over here. He works every minute of his stage occupancy. His feats follow each other in a breathless succession, and the stage is never idle.

Donald and Carson followed in their well arranged singing and dancing comedy skit. Donald makes a first rate Scotchman and Miss Carson is a neat looking assistant with a good deal of ability as a dancer. Their singing both in the solos and duets is altogether enjoyable.

Binns, Binns and Binns appear after their European trip with their musical absurdity unchanged. If they do use the seltzer bottle they at least give it a new twist that makes it amusing, and their comedy material is a succession of solid laughs. They do well to pack most of their clowning into the early part of the act. When they finally get down to their straight musical work it comes as a welcome change, not because the fun making has become tiresome, but rather on the merits of the music itself.

Joe Welch has wisely dropped his parodies. There was nothing the matter with them as parodies go, but Welch is one of the few comic Hebrew delineators whose pure character work stands out and with whom a descent to parodies seems inartistic.

Ryan and Richfield played "Mag Haggerty's Father," their newer sketch of the same series having been shown at this house rather often. Otto Brothers opened the intermission. The freak voice of the slim member holds the act up in spite of a rather light quality of talk and a touch of old-fashioned methods in makeup and delivery.

Ethel Levey was the headliner. She has given up her pianologue, at least for this week, and works altogether in "one." She makes an altogether charming figure in an odd frock that is chic and smart despite its seeming simplicity and Quaker-like gray, and carries her songs off gracefully.

Alcide Capitaine closed in a capital trapeze act, full of motion and animation. Miss Capitaine is a decidedly shapely young person with scarcely a suggestion of unfeminine muscular development, but she nevertheless performs really able feats of strength.

THE JOLLY GIRLS.

Edmond Hayes in his familiar tramp character of "The Wise Guy" is the feature. Indeed, he is more than that—he is the whole show. Outside of him there is not a comedian in the organization, and the only woman principal is buried under a straight part that gives her almost no opportunity to display her ability.

Hayes makes an exceedingly dirty tramp, both as to his stage makeup and in his methods. At the Dewey this week he is responsible for some of the most revolting business a burlesque comedian has ever employed. The audiences laugh at him, but he could make himself quite as amusing without resorting to such extremes of bad taste.

Robert Archer, who plays opposite to Hayes for fifteen minutes or so at the opening, is an even worse offender than the principal comedian. The bit of business of spreading beer foam which has been spilled on the floor over his face was a sickly performance, and several other things were in the same class.

Hayes is undeniably funny in his tramp stuff, unlike any other comedian playing that character. His slang is kept up to date, and he delivers it with quiet unction that is immensely effective.

James J. Collins, the "straight" man, does nicely with the familiar sort of conventional part, and John Russell fails signally to get anything even vaguely resembling comedy out of a servant girl disguise. Harry Francis seemed too young to be intrusted with a speaking part, and Archie Goulet made an active bell boy, the speed of his entrances and exits being the funniest thing he did.

The whole show is Hayes. He makes laughs, and when he is off stage all is sorrow and desolation, except when the chorus cavorts. The chorus is quite the most miscellaneous bunch that has come to Fourteenth street in a long time. They work hard enough, but about half are too plump for an engaging appearance in tights. They have only one costume change in the first act of the piece, and show three suits in the second, rather a slender costume equipment for an up-to-date burlesque production. The singing, even for burlesque, is poor. One voice hidden away in the fourteeen just couldn't keep to the key and the rest followed the music but indifferently. Harriette Belmont led one number and displayed a fairly agreeable voice and Harry Francis sang "Lindy Lee," but the number that went best was "Won't You Be My Honey?" sung by Marie Jansen, who was taken out of the chorus for the moment and permitted to wear long skirts. It was this same Miss Jansen, wearing tights, who was chased about the stage by Hayes, armed with a slapstick, and smitten from time to time with a resounding whack. Miss Jansen is a large young person, and one may easily imagine that the performance was funny. The house screamed at it, but its delicacy is open to question.

There is no olio. The only specialty in the show is the acrobatic act of "Four Wise Guy International Entertainers," a rough "knockabout" turn, which was rung in for the finale of the first act. Two of the four men dress rather unconvincingly as women, but they turn off a routine of really remarkable mat work, doing twisters and straight somersaults with whirlwind speed. *Rush.*

UNION SQUARE.

Jesse L. Lasky's "Stunning Grenadiers" are topping the bill at the Union Square this week. There are only six military maids in the offering at present, and the act is suffering accordingly. In the matter of costumes and scenery there has been no question of expense, the girls wearing three beautiful costumes that are nicely brought out by the pretty stage settings. Maude Corbett, a dainty little soubrette, who looks very like Vesta Victoria, and gives the best imitation, unannounced, of the English comedienne that has been seen, fills in the waits and adds needed life to the second number. The act has been well thought out, and has been given a first rate comic opera atmosphere, but it needs more than six girls to carry it properly.

Spissel Brothers and Mack, in the closing position, scored strongly with their good clean ground tumbling and knockabout comedy. The act has but recently returned from an extended trip on the other side. The specialty remains about the same, in the main. There have been several new and screamingly funny comedy effects introduced, however, and that gives it a new appearance.

Armstrong and Clark, the song writers, scored principally through the comedian's rendition of an old "coon" number. The straight man and the orchestra leader should hold a little pow-wow. There is a difference of about six keys between the two that should be settled up if only for the audience's sake. If the pair haven't written a good song lately it would be advisable to sacrifice one of their old ones and use someone's else to benefit the act.

Sprightly Mignonette Kokin also had a little trouble with the orchestra, and, of course, the picture machine had to get out of order at the same time, but with it all the audience liked the little lady immensely and said so. Miss Kokin's dancing will carry her anywhere she wishes to go.

James Harrigan ran through his familiar offering and then let loose a twelve-minute monologue which took in about everything that was ever told about marriage. It was evidently all new to one woman. She got a laughing start and finally had to be lead out of the house.

Galletti certainly has the right idea with his monkey show. He makes no effort to put the animals through a routine of tricks, but simply lets them cut loose, and their antics are all that is necessary.

Mabel Meeker showed a pleasing contortion specialty. Miss Meeker makes a pretty appearance and is a graceful dancer, but the song at the opening should be dropped. The dance alone would suffice. The contortion work is quickly and neatly done, and variety is added through some good ground tumbling.

Leon Rogee imitated several musical instruments, finishing with a flute imitation, very similar to the bird imitations of Carles Howison, who was in the early portion of the program.

Mr. and Mrs. Allison caught a good percentage of laughs through Mrs. Allison's excellent character bit, and the Trillers opened with their rag picture specialty.

Slater and Williams, when they got down to dancing, did very well. The comedian has a few new eccentric steps well worth while, and the Six Samois are under New Acts. *Dash.*

PASTOR'S.

There is nothing exciting about the Pastor show this week. A few new acts and some established favorites are on the bill. In a couple of instances, repetition of preceding numbers which have similiar bits of business or dialogue, as in the case of Jeanette Dupre and Billy Broad, causes some suffering.

Each speaks lightly of their singing ability, Miss Dupre coming second, but there is only a slight allusion to it by her while Broad dilates upon the subject to some extent.

Two of the latest songs, one on "The Merry Widow," and another about "Mariutch," both travestying the originals, and the "Widow" verse covering many popular selections just now, are used by Miss Dupre to excellent effect, together with some dialogue employed for a short monologue.

Miss Dupre has an easy bearing upon the stage, looks well particularly in a handsome gown at the opening, and makes two changes of costume. About the only fault with her act at present is the unavoidable short waits while dressing for the changes. The opening may be a trifle long. At least it seemed so, as the costumes afterwards worn came as a surprise.

The music of Mrs. Jules Levy and Family, consisting of Mrs. Levy's son and daughter, was a large applause getter. The boy is rounding out into a high class cornetist for his age, and the three make a wholesome stage picture. Mrs. Levy should guard her son against playing too loudly while she is singing, and also have him carefully scan his evening clothes before each performance.

Bernier and Stella are playing a return date, with the same dressy singing and dancing turn shown here the last time. Mr. Bernier wears a natty brown suit, but spoils the effect with a poorly selected light colored waistcoat, and a brown necktie. Miss Stella makes a change of wearing apparel, looking well in both gowns, but goes in for just a litle too much exuberance in her final efforts, and also sings with poor judgment, forcing her voice to a pitch rendering it unpleasant. She handles "Just Help Yourself" much better than "Sweet Marie Snow," the latter sung by both for the dancing exit.

The act passes easily at Pastor's. It could go through on looks alone.

George and Libby Dupree call their act a "German comedy sketch," which it is. Mr. Dupree is a "Dutchman" who dances like the stage Germans of years back, and they did not lack appreciation in an early position.

The Fitzgibbon-McCoy Trio headline this week; Hathaway and Siegel are the extra attraction, programmed to play "The Theatrical Costumer," that having the sound of a new sketch for them. Emerson and Baldwin, big favorites on 14th street, are also on the bill, as are Ralph and Lillie Carlisle, who closed the show in a rope spinning number.

Billy Broad, The Kramers, Arthur Yule and Company, The Two Pecks and Webb and Norton are under New Acts. *Sime.*

Ed. and May Woodward, "The Sunburned Rubes," have in prospect the introduction of a new sketch to be called "A Tangled Tale of Misfits." The act is in "one."

NOTES.

Lane, O'Donnell and Boyne are now known as the Lane Trio.

William La Tell, of the acrobatic La Tell Brothers, was married Jan. 2 at Lebanon, Pa., to Helen Reutter, of Williamsport. Mrs. La Tell is a non-professional.

Clara Alto, formerly of Alto and Jennings, is seriously ill at the home of her sister, Mrs. V. E. Whitner, 145 West 90th Street, New York.

Ned Nelson is recovering from an attack of typhoid fever, which confined him for the past two months to the Kittaning (Pa.) General Hospital. When well enough to travel, Mr. Nelson will return to his home in Philadelphia.

Madge Marshall has replaced Clara Raymond with "The Gay Morning Glories."

Geo. Evans plays United time commencing January 20 for the remainder of his K. & E. contract. There are eleven unexpired weeks for Mr. Evans to play.

"The County Choir" did not play at the Colonial this week, due to illness of one of the company. The Otto Brothers occupy their place on the program.

Jewell's Manikins played at the New York last Sunday. The act consists of a miniature stage, with manikins worked by strings from above. Miniature curtains are dropped, and the same sort of stage settings in the interior of the stage upon a stage shown, but there is no provision in the "Sunday Closing Law" for this particular form of entertainment, and Klaw & Erlanger's attorneys advised the act could be given.

Flavia Arcaro, formerly a member of "The Four American Beauties," a vaudeville singing act, and later a member of Savage's "Beggar Student" Company, has a new vaudeville offering in prospect.

Louis Pincus, the agent for the Western States Vaudeville Association, furnishes a denial that he was responsible for the "club" entertainment given at a Masonic lodge last week, where the program as given was not played. Mr. Pincus states he does not book clubs, and furnished the acts for the affair as a special favor to the chairman of the committee. Pincus says he knew nothing of the program nor its contents.

The gross receipts at the Twenty-third Street Theatre for Christmas week are said to have been $3,800, and the cost of the bill to have footed up $3,350.

Wheeler Earle and Vera Curtis will show a new act at Pastor's week of Jan. 27.

Trainor and Dale have been booked through Walter Plimmer for the "Rentz-Santley" Company (Eastern Burlesque Wheel) for next season.

May De Sousa, an American girl, was the hit of the opening bill at the Moulin Rouge, Paris.

THE GIRL QUESTION.

You are never quite sure while seeing "The Girl Question" at the La Salle Theatre, Chicago (where it has been running for over six months), why that particular name was applied.

The piece belongs in the "musical melodrama" class, without the "thrills." Perhaps more accurately it could be listed as in the "Geo. M. Cohan school" of melodramatic comedy with music.

Will R. Hough and Frank R. Adams, who wrote "The Girl Question," have taken some desperate chances on the finales of the three acts, bring each to a quiet close, especially the last act, when only two of the principals are on the stage. The "hurrah" style of finishing is missed and it causes the audience to look backward over the remainder of the production for other defects instead of having one's head filled with a melodious air as the final curtain descends.

The music, written by Joe E. Howard, is catchy. Mr. Howard has the knack of turning out music striking the popular fancy, and in "The Girl Question" the composer pleases whenever one of his compositions is sung.

This occurs often and commences with "Waltz with Me Till I'm Dreamy," a number on the style of "The Merry Widow Waltz," sung by Frances Demarest. Miss Demarest is a stunning looking girl, with a rather pleasing soprano, but she is seeking to make of herself a composite picture while on the stage of Lillian Russell, Valeska Suratt and Anna Held. It would be far more becoming for Miss Demarest to be simply herself, without affectation, for she is no mimic, a fact prominently brought out while Miss Demarest sings "The Imitation Craze" in the third act, when she deliberately attempts to "do" Anna Held.

This number, the hit of the show in point of applause through "The Eddy Foy Girls," gives also another single imitator to the stage. It is Lee Kohlmar as David Warfield in "The Music Master."

The one huge spot in Mr. Kohlmar's impersonation is that it is not of David Warfield "t really must be Mr. Kohlmar giving an imitation of how Mr. Kohlmar thinks Mr. Warfield should have played "The Music Master." Coming after Mr. Kohlmar's excellent work as a soft-hearted young German, it nearly marred the unusually good impression he had created.

The wonder of Chicago theatricals is where the chorus girls out there come from. With very few exceptions all the females of the rank and file are pretty and full of ginger. Take the "ponies" in "The Girl Question." If a Broadway production possessed them Broadway would rave over the girls—Broadway would rave anyway over the "Eddie Foy" number. It is a travesty on the many imitations of the comedian. About ten "ponies," all made up for Foy, prove what an easy subject he is. The first girl to enter gives an impersonation as good as the best, while the last girl on the line, by a silly expression and a lazily drooping pose, brings encores without end with her quiet comedy. At first the audience gives little attention to this comedienne, but finally insists repeatedly upon having her go through the performance again.

Another very catchy number is "The Old Buck and Wing," sung by Joe Whitehead, with the chorus behind him prettily attired. Something similar was in "The Ham Tree" and another "novelty" of the production called "The Phantom Chimes," electric bells in many different places through the auditorium, seems to be an elaboration of an effect in one of the Weber shows a few seasons back. The bells are played from keyboards on a typewriting stand, but the house is not darkened sufficiently and the bells, having a bright nickel surface instead of being in harmony with the color scheme of the theatre, attract attention and speculation before the number is reached, it losing a great deal of the effect. "I Like to Hear You Call Me Honey," sung by Phrynette Ogden, and "There's No Place Like Home," by Leonora Kerwin, are tuneful and scored.

Several chorus men with three show girls back up the "broilers." The show girls are fair looking, but one, when in tights, dare not turn her back to the house for the best of reasons. The costuming is in good taste and there are many changes. Ned Wayburn staged the dances. They bespeak Wayburn all over. He has given the show nothing new or unique in this department.

"The Girl Question" opens in a restaurant and the other two scenes are located in the same place, with the stage slightly transformed each time. Junie McCree, who originated the principal role, that of a slangy head waiter, evidently written to fit him, was out of the cast through illness when the show was seen. Mr. Whitehead substituted for Mr. McCree at a few hours' notice and gave a first-class performance under the circumstances.

Of the other male principals Tell Taylor, a manly looking college boy, William Robinson as a colored cook and Arthur Sanders in the role of a millionaire all did well.

Miss Kerwin heads the list of women, playing the cashier of the restaurant, while Georgia Drew Mendum becomes the principal female through her character of a waitress. Miss Mendum makes the part just a trifle too coarse in looks, but secures all the points possible from the lines through her vocal and facial expression.

The dialogue of the piece is bright and witty. There is nothing stale in the talk. For the major part it consists of short, crisp replies, all having snap, but there is so much of this it tends to tire before long.

The plot itself serves well enough for the purpose. The La Salle is a compact theatre, with a capacity of about 800. The present company fills the stage, "getting to" the audience easily, and the liveliness of the show gives it a swing which carries it to success, but it seems that "The Girl Question" would require a larger and better company to hold a permanent engagement in a regulation sized house in the metropolis. *Sime.*

In February Richard Pitrot, the foreign agent, will go to Europe to remain for an indefinite time. While away he will engage acts for the Western States Vaudeville Association through Louis Pincus, as well as for other amusement enterprises over here.

The new Imperial Theatre, on 116th Street, near Lenox Avenue, is about ready for opening. It will be conducted as a moving picture and illustrated song establishment, under the management of Sam Tauber.

ONLY ONE MORE WEEK OF ADVANCED VAUDEVILLE.

(*Continued from page* 3.)

The immense business done by the Auditorium paralyzed the Western managers associated with the United Offices, and they demanded a settlement be made at once. It was reported at the time some of the Eastern managers preferred to make a stand against any agreement being made with K. & E., but the will of the West prevailed.

Previous to this an offer had been made Klaw & Erlanger of $3,000,000 to leave vaudeville. This had been declined, and a much higher figure set by the "Advanced Vaudeville" promoters.

Bookings at home and abroad had been entered into which would have supplied sufficient bills for twenty-five vaudeville theatres, the number first proposed by K. & E., but which did not materialize. The deficiency of houses left a surplus of acts, and the failure of Klaw & Erlanger to secure the requisite theatres to place their acts led to a general belief that "Advanced Vaudeville" had been a speculative investment for the United States Amusement Company, the incorporated company organized to conduct the K. & E. circuit.

This company had as stockholders, other than Klaw & Erlanger, the Shuberts, Felix Isman, William A. Brady, J. J. Rhinock, Geo. W. Cox and several theatrical managers in close affiliation with the Klaw & Erlanger legitimate theatrical interests.

One report had it that the members of the company pressed A. L. Erlanger, who actively operated the vaudeville business, to reach a settlement, and that this pressure was a large factor in the deal which left vaudeville without an opposition.

William Morris acted as the exclusive booking agent for Klaw & Erlanger, but he did not exclusively select the acts. A great many were brought from the other side. Some of the poorest vaudeville acts ever appearing on an American stage, considering the salary paid, were among the number.

A few of the American acts engaged did not meet with the favor of the public anticipated, and it became a difficult matter at one stage of the progress to place a bill together not including any of the "deadwood." This had a deterrent effect upon the shows.

The entry of Klaw & Erlanger sent the salary of the vaudeville artist to a high point, where, for the most part, it will remain if another opposition occurs, but it is not believed that a higher figure will be ever reached, and the closing of "Advanced Vaudevill " will shut the door to the unheard of figures received by foreign artists.

There has been a great deal of dissatisfaction expressed by artists engaged by Klaw & Erlanger, mostly caused by the routing. That caused long railroad trips between the week stands, bringing with them many other inconveniences and annoyances.

The placing of the unexpired contracts with the United Offices is expected to bring about more complaints, and there are any number of artists at present with grievances to be adjusted.

Klaw & Erlanger will hear of vaudeville unquestionably until the end of the season when all differences will be settled, but in the settlement made, it is understood, they relieved themselves from all further financial liability under the contracts, that having been assumed by the United Booking Offices.

The failure of Klaw & Erlanger to continue their vaudeville circuit will work a hardship upon any further opposition in vaudeville to be erected. What the artist considers the mistakes of the "Advanced Vaudeville" will be avoided in the future.

NEW ACTS NEXT WEEK.

(*Continued from page* 12.)

Walter Webb and May Norton.
"The New Man and the Maid."
13 Mins.; Three (Interior).
Pastor's.

Both Walter Webb and May Norton, who are appearing together at Pastor's for the first time, have been members of other acts. As a team they do quite well this week. Mr. Webb is an Irishman, and the quoted description of themselves gives the characters. *Sime.*

Moving Pictures.
"Carl Hagenbeck's Menagerie at Hamburg."
10 Mins.
New York.

The moving picture at the New York this week is an evidence of enterprise on the part of someone. It is of Carl Hagenbeck's menagerie of wild animals at Hamburg, Germany. The camera takes in the entire animal farm. It seems more like witnessing the interior of a zoological garden. Nothing startling, sensational nor exciting is shown on the sheet, but the different views of the animals, from leaping does to an elephant pushing up trunks of trees, are very interesting. The series is a departure from the irrational lot of melodramatic matter foisted upon the public in lieu of legitimate subjects of late. *Sime.*

OUT OF TOWN

Radcliffe and Belmont.
Rifle Shots.
15 Mins.; Full Stage.
Majestic, Sandusky, O.

Both men are dressed in evening clothes and make a very neat appearance. They call themselves "The Wizards of the Winchester," and do some really difficult shots. The number had a very cordial reception from the Monday evening audience. *Doc.*

Claus and Radcliffe.
Songs and Dances.
14 Mins.; One.
Haymarket, Chicago.

The pair have entirely changed their comedy talking act to singing and eccentric dancing. Radcliffe appears in neat Hebrew makeup and does some excellent eccentric dancing, besides delivering five well-written parodies. Miss Claus displayed a pretty gown and nimbleness in wooden shoe dancing. The act in its present shape is a vast improvement over the former. It is more brisk. For the difficult place occupied, it received an unusually good reception. *Frank Wiesberg.*

Alexander Fischer, brother of Clifford C., is still in the city with a scheme up his sleeve not allowed to even peep out.

VARIETY ARTISTS' ROUTES
FOR WEEK JAN. 13
WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JAN. 12 to JAN. 19, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. When an address follows the name the act is "laying off" for the week and may be written or telegraphed to accordingly. All addresses are furnished VARIETY by artists and may be relied upon as accurate. Addresses care managers or agents will not be printed.)

"B. R." in the list indicates the route of the burlesque company named, with which the artist or act is with and may be found under "BURLESQUE ROUTES."

A

Abel, Geo. & Co., Vaudeville, Pittsburg.
Abbott-Andrew Co., 207 W. 38, N. Y.
Adair Art, Lyric, Alton, Ill.
Adams, E. Kirke, & Co., P. O. Box 21, Guyandotte, W. Va.
Adams Bros., Imperials, B. R.
Adams & Drew, 281 W. 43, N. Y.
Adams & Kirk, Lady Birds, B. R.
Addison & Livingston, Palmetto Beach, Tampa.
Adler, Harry, Park, Alameda, Cal., indef.
Adler, Flo, Orpheum, Salt Lake.
Ahearn, Charles, Golden Crook, B. R.
Ahern & Baxter, Bachelor Club.
Aherns, The, 290 Colorado, Chicago.
Albani, 1416 Broadway, New York.
Aldo & Vannerson, 331 Boebling, Brooklyn.
Ali & Felser, High Jinks, B. R.
Alpine Troupe, Majestic, Birmingham.
Allen, Eva, Ideals, B. R.
Allen, Josie, 306 W. 112, N. Y.
Allen & Kenna, Crystal, Logansport, Ind.
Allen, Searl & Violet, Poli's, Waterbury.
Allister, Harry, 11 Rue Geoffrey Marle, Paris.
Alpha Trio, G. O. H., Pittsburg.
Alpine Trio, 207 E. 14, N. Y.
Alrona Zoellier Trio, Automatic, Alliance, O.
Alvarettas, Three, Trocadero, B. R.
Alvora, Golden Crook, B. R.
American Dancers, Six, Colonial, N. Y.
American Newsboys Quartette, Pantage's, Spokane.
American Newsboys' Trio, Wisconsin Hotel, Marinette, Wis.
Americus Comedy Four, Auditorium, Lynn.
Ampere, Electrical, Miss N. Y., Jr., B. R.
Anderson, Carl, Bowery Burlesquers, B. R.
Apdale's Animals, Bennett's, Montreal.
Appleby, E. J., Marion, Marion, Ind.
Apollo Orch., Century Club, Elkhart, Ind.
Apollos, The, 65 8th Ave., N. Y.
Anderson, Richard, Orpheum, Kansas City.
Arberg & Wagner, Princess, Cambridge, O.
Ardell, Sharon, Pa.
Archer, LaDelia & Davey, Jolly Girls, B. R.
Ardo & Eddo, 317 Hoyt Ave., Astoria, L. I.
Arlington Four, Orpheum, Oakland.
Arizonas, The, 148 W. 68, N. Y.
Arminta & Burke, O. H., Mt. Carmel, Ill.
Arnold, Lucia, Boston Belles, B. R.
Arnot & Gunn, 215 6th Ave., N. Y.
Astrellas, The, Maryland, Baltimore.
Atkinson, Geo., Star, Monessen, Pa.
Auberts, Les, 14 Frobel Str. III., Hamburg, Ger.
Auburns, Three, Majestic, Pittsburg.
Auers, The, Lyric, Ft. Smith, Ark.
Austin, Claude, 86 No. Clark, Chicago.
Austins, Great, Rockville, Conn.
Austins, Tossing, Metropole, Manchester, Eng.
Avery & Pearl, 653 Wash. Boul., Chicago.

B

Baader La Velle Troupe, 383 Christiana, Chicago.
Baker, Nat C., 32 Division, N. Y.
Baino & Shaw, Hippodrome, N. Y., indef.
Banks, Chas., Boston Belles, B. R.
Barton, Joe, Bohemians, B. R.
Barrett, Grace, Pat White's Gaiety Girls, B. R.
Barrett & Belle, Century Girls, B. R.
Barrett, Charles, High Jinks, B. R.
Barry, Katie, 541 W. 158, N. Y.
Barry, Mr. & Mrs. Jimmie, Hopkins', Louisville.
Barry & Wolford, Colonial, Norfolk.
Barto, Eddie, Rollickers, B. R.
Bartlett, Al, Hunt's Hotel, Chicago.
Bates & Neville, 46 Gregory, New Haven.
Beard, Billy, 1401 Drayton, Savannah.
Beatties, Juggling, 137 Park, Paterson.
Beauvais, Arthur, & Co., 123 W. 26, N. Y.
Beardsley Sisters, Auditorium, Lynn.
Bedell Bros., Poughkeepsie, N. Y.
Bedini, Donat, & Dogs, 229 W, 38, N. Y.
Beecher & Maye, 23 Atlantic, Bridgeport.
Belford Bros., 223 First, Jersey City.
Belford, Allan G., Washington, N. J.
Belmont, Harriette, Jolly Girls, B. R.
Belclaire Bros., Columbia, St. Louis.
Bell Boy Trio, Hathaway's, New Bedford.
Bell, Frank, 1553 Broadway, N. Y.
Bell, Norma, Trans-Atlantics, B. R.
Belmont & Brennan, Imperials, B. R.
Bennett, Laura, 14 Linden, Jersey City.
Bensons, Musical, Geni. Del., Chicago.
Bentley, Harry, Imperials, B. R.
Benton, Maggie, 136 Taylor, Springfield, O.
Berkes, The, 409 W. 30, N. Y.
Bernard, Cassie, Rose Sydell, B. R.
Bernier & Stella, 22 Howard, Providence.
Berzac's Circus, Orpheum, Minneapolis.
Berry & Berry, Great Valley, N. Y.
Big Four, High School Girls, B. R.
Big City Quartet, Cropsy & Bay 25, Bensonhurst.
Bijou Comedy Trio, Watson's Burlesquers, B. R.
Bimm, Bomm & Brrr, Orpheum, St. Paul.
Bingham, Kittie, Majestic, Pittsburg.
Bingham, Majestic, Pittsburg.
Binney & Chapman, Garden, Memphis, indef.
Birch, John, 133 W. 45th, N. Y.
Bishop, Frances, Century Girls, B. R.
Bissett & Miller, Trent, Trenton.
Bixley, Edgar, Boston Belles, B. R.
Blanchard Bros., Trent, Trenton.
Blanchard, Elenor, Mrs. Leslie Carter Co.
Block, John J., Harry Bryant's, B. R.
Blue Cadets, 61 Hanover, Boston.
Blush, T. E., 3241 Haywood, Denver.
Blanchet Bros. & Randolph, Hanlon Superba Co.
Bobker, Henry, 63 Forsyth, N. Y.
Bohannan & Corey, Century Girls, B. R.
Boises, Five, 44 Curtis, Grand Rapids.
Borrella, Arthur, Star, Washington, Pa.
Bottamley Troupe, Circo Bell, Mexico.
Bouldon & Quinn, Orpheus Hall, Halifax, N. S.
Bowers, Walters & Crooker, Bennett's, Montreal.
Bowery Comedy Quartet, 821 Charles, W. Hoboken.
Bowen Bros., Grand, Victoria, B. C.
Bowman Bros., 326 W. 43, N. Y.
Boyce, Lillian, Jolly Girls, B. R.
Boyce, Jack, Trocaderos, B. R.
Boyd & Veola, 119 E. 14, New York.
Bragg, John D., Toreadors, B. R.
Bradna & Derrick, G. O. H., Syracuse.
Bradys, The, 721 Copeland, Pittsburg.
Brady & Mahoney, Irwin's Big Show, B. R.
Brinn, L. B., 23 Haymarket, London, Eng.
Brennan & Downing, Fairhope, Ala.
Brennen & Riggs, Century Girls, B. R.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Broadway Quartette, 1553 Bway., N. Y.
Broadway Trio, Wine, Woman & Song, B. R.
Brobt Trio, Lyric, E. Liverpool, O.
Brown Bros. & Kealey, Family, Butte.
Browning, Flora, S. & C., San Francisco.
Brooks & Vedder, 210 E. 17, N. Y.
Brooks & Jeanette, Grand, Fargo, N. D.
Brooks & Clark, 2464 Patton, Philadelphia.
Brooks, Jeanne, Parisian Widows, B. R.
Brown & Bartolettl, City Sports, B. R.
Brown & Wilmot, 71 Glen, Malden.
Brown & Wright, 344 W. 45, N. Y.
Browning, Mr. & Mrs., 126 W. 83, N. Y.
Browning & Le Van, 895 Cauldwell, N. Y.
Bruce, Al., Toreadors, B. R.
Bruces, The, 1525 State, Chicago.
Bryant, May, Boston Belles, B. R.
Bryant & Saville, Bijou, Jackson, Mich.
Burke, Minnie, Boston Belles, B. R.
Burton & Brooks, Fair Haven, N. J.

BUCKNER
SENSATIONAL CYCLIST.
Touring Europe.
Address Central Hotel, Berlin, Germany.
Associated with AL. SUTHERLAND, Vaudeville Booking, St. James Building.

Buckley, Wm. C., Union St., Knoxville.
Buckleys, Musical, 297 Ave. B, N. Y.
Buckeye Trio, 646 E. Center, Marion, O.
Burdette, Madeline, 212 W. 44, N. Y.
Buckeye State Four, 2364 E. 57, Cleveland.
Burgess, Harvey J., 637 Trenton, Pittsburg.
Burke, John & Mae, Empire, Pittsfield, Mass.
Burke & Urline, 119 E. 14, N. Y.
Burke, Wm. H., 84 Barston, Providence.
Burnham & White, Gaiety, Galesburg, Ill.
Burns, Morris, & Co., 54 Hermen, Jersey City.
Burtinos, The, 1370 Richards, Milwaukee.
Burton & Burton, 309 W. 55, N. Y.
Burton, Matt, 1185 Valencia, San Francisco.
Burton & Shea, 111 7th Ave., N. Y.
Burton & Vass, 25 Haskin, Providence.
Burrows Travers Co., 116 E. 25th, N. Y.
Busch Family, Excelsior Springs, Mo., indef.
Bush & Elliott, Acme, Sacramento.
Bussier, Walter H., Orphia, Madison, Wis., indef.
Bulla & Raymond, Wash. Society Girls, B. R.
Butler & Lamar, 2319 S. Bouvier, Phila.
Butley & Lamar, 2319 S. Bouvier, Philadelphia.
Buxton, Chas. C., Crystal, Menasha, Wis., indef.
Byers & Herman, Poli's, Springfield.
Byron & Langdon, Keeney's, Broklyn.
Byrons' Musical Five, 5138 Indiana, Chicago.

C

Caesar, Frank, & Co., Electric, Waterloo, Ia.
Callahan & St. George, Union Square, N. Y.
Cameron & Flanagan, Proctor's, Albany.
Camp, Sheppard, Kentucky Belles, B. R.
Campbell & Cully, 1633 Bourbon, New Orleans.
Caldera, A. K., St. Charles Hotel, Chicago.
Calvin, James, 445 W. 64, Chicago.
Caprice, Mlle., Cook's, Rochester.
Campbell, W. S., Rose Sydell, B. R.
Carbrey Bros., 1347 E. Oxford, Phila.
Carberry & Stanton, Maine, Peoria, Ill.
Carrillo, Leo, Nyack, N. Y.
Carr, Jessie, Toreadors, B. R.
Carlin & Otto, Orpheum, Denver.
Carol Sisters, Lyric, Little Rock.
Carroll & Cooke, Hotel York, N. Y.
Carroll, Joe, 231 Liberty, Paterson.
Carroll, Great, Fay Foster, B. R.
Casad & De Verne, 312 Valley, Dayton.
Carson & Willard, 2210 No. Lambert, Phila.
Carson Bros., 168 Bergen, Brooklyn.
Carter, Taylor & Co., 444 W. 137, N. Y.
Carter & Taylor, 256 W. 43, N. Y.
Carter & Waters, 158 Greenfield, Buffalo.
Cartwell & Harris, 1031 McDonough, Baltimore.
Carver & Murray, 220 W. 38, N. Y.
Carver & Pollard, 1922 W. 6th, Davenport, Ia.
Casper, Will & Mabel, Pastor's, N. Y.
Caswell, Maude, Gibbons Tour.
Castanos, The, 104 W. 61, N. Y.
Chadwick Trio, 229 W. 38, N. Y.
Chameroys, The, 60 Manhattan ave., N. Y.
Chandler, Anna, City Sports, B. R.
Chantrell & Shuyler, 219 Prospect, Brooklyn.
Chapin, Benjamin, Lotos Club, N. Y.
Chester & Jones, Orpheum, Allentown.
Christy, Great, Knickerbockers, B. R.
Christy, Wayne G., 776 8th ave., N. Y.
Church City Four, Strollers, B. R.
Clairmont, 2051 Ryder Ave., N. Y.
Clarence Sisters, Keith's, Troy.
Clark & Duncan, Temple, Ft. Wayne.
Clark, Edward, 1553 Broadway, N. Y.
Clark, Geo. G., Star, Uniontown, Pa.
Clark, John F., 425 Forest, Arlington, N. J.
Clark, Mul, Bowery, B. R.
Clark & Temple, Majestic, Montgomery.
Clarke, Harry Corson, Lambs Club, N. Y.
Clarke, Wilfred, Lambs Club, N. Y.
Claudius & Scarlet, 50 Chapin, Canandaigua, N. Y.
Claus, Martha, Orpheum, Urbana, O.
Claus & Radcliff, Trocadero, B. R.
Clermento, Frank & Etta, 129 W. 27, New York.
Cleveland, Claude & Marion, 215 Shurtleff, Chelsea, Mass.
Clipper Sisters, 466 Blewett, Seattle.
Clito & Sylvester, 214 No. 8, Philadelphia.
Clivette, 274 Indiana, Chicago.
Coate, Charlotte & Sunflower, 1553 Broadway.
Coccia & Amato, travel; 20, Pantage's, Portland.
Cogan & Bancroft, 1553 Bway., N. Y.
Cohen, Louis W., W. New Brighton, N. Y.
Colleens, Singing, 104 W. 38, N. Y.
Collins, Eddie, Oshkosh, Wis., indef.
Collins, Nina, Lady Birds, B. R.
Collins, James J., Jolly Girls, B. R.
Collins & Brown, 148 Kosciusko, Brooklyn.
Coltons, The, Champagne Girls, B. R.
Connolly & Klein, Empire Show, B. R.
Comrades, Four, 834 Trinity, N. Y.
Contino & Lawrence, 249 So. May, Chicago.
Cohen, Will H., Rollickers, B. R.
Comerford, Vaughn, Broadway Gaiety Girls, B. R.
Conn, Downey & Willard, Olympic, Chicago.
Connelly, Pete, Weast's, B. R.
Conway, Nick, Empire, Denver.
Cook, Billy, Toreadors, B. R.
Cook, Frank, Austin & Stone's, Boston, indef.
Cook, Joe, 1439 Amsterdam, N. Y.
Cooke & Rothert, Majestic, Chicago.
Cooper & Robinson, Poli's, Hartford.
Cooper, Harry, High Jinks, B. R.
Cooper, Harry L., Fay Foster, B. R.
Cossar, Mr. and Mrs., 203 W. 121, N. Y.
Cotton, Lola, Cook's, Rochester.
Cottons, The, Champagne Girls, B. R.
Couthoui, Jessie, 6532 Harvard Ave., Chicago.
Courtleigh, Wm., Poli's, Springfield.
"Covington, Marse," Orpheum, Los Angeles.
Coyne & Tinlin, 1036 Washington, Chicago.
Craig, Richy, 335 Third Avenue, New York.
Crawford & Manning, 258 W. 43, N. Y.
Crickets, Keith's, Columbus, O.
Criterion Male Quartette, 156 5th Ave., N. Y.
Cronin, Morris, 21 Alfred pl., London, Eng.
Cross, Will H., & Co., Wasson's, Joplin, Mo.
Crystal, Herman, Parisian Widows, B. R.
Cummings & Merley, Unique, Los Angeles, indef.
Cummings, Thornton & Co., Majestic, Denver.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham, Bob and Daisy, Orpheum, Urbana, O.
Cunningham & Smith, 183 E. 94, N. Y.
Curtin & Blossom, 91 Newell, Greenpoint, Bklyn.
Curtis, Palmer & Co., 2096 Nostrand, Brooklyn.
Cushman & Le Claire, Lady Birds, B. R.
Cuttys, Musical, 3034 E. Baltimore, Baltimore.
Cyril, Herbert, Keith's, Boston.

D

Dacre, Louie, Parisian Belles, B. R.
Dagneau & Bruce, Orientals, B. R.
Dagwell, Aurle, Hathaway's, New Bedford.
Daley, James, Parisian Widows, B. R.
D'Alvini, Rocky Point, R. I., indef.
Dale, Wm., Crystal, Elkhart, Ind., indef.
Daly & Devere, 115 E. 115, N. Y.
Dale, Dotty Dainty, 252 W. 36th, N. Y.
Dale, Sydney, Guy Bros.' Minstrels.
Dale, Will, Buckien Hotel, Elkhart.
Dailey Bros., 1379 No. Main, Fall River, Mass.
Darling, Fay, Lady Birds, B. R.
Darmody, Harry Bryant's, B. R.
Davenport, Edna, Yankee Doodle Girls, B. R.
Davis, Edwards, Orpheum, Harrisburg, Pa.
Davis, Floyd, Temple, Boulder, Col., indef.
Davis, Hal, & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Roland, Fay Foster, B. R.
Davis & Davis, Miss N. Y., Jr., B. R.
Dawson & Whitfield, 346 E. 58, N. Y.
Deaves, Harry, & Co., Bergen Beach, Brooklyn.
De Camo, Chas. & Dog, 8 Union Sq., New York.
Deery & Francis, 328 W. 30th, N. Y.
Delavoye & Fritz, Bijou, Lansing, Mich.
Dell & Miller, Hippodrome, Buffalo, indef.
Dell & Fonda, 207 E. 14, N. Y.
Deltons, Three, Jolly Grass Widows, B. R.
Delmore, Misses, Proctor's, Elizabeth.
De Chautal Sisters, Auditorium, Pittsburg.
De Graff Sisters, Trans-Atlantics, B. R.
De Lisle, Mae, Colonial Belles, B. R.
Delaphone, 54 Willoughby, Brooklyn.
De Coe, Harry, travel; 20, Orpheum, Omaha.
De Haven & Sidney, Poli's, Bridgeport.
Demonio & Bell, Englewood, N. J.
De Mont, Robert, Trio, Majestic, Ft. Worth.
De Veau, Hubert, Majestic, Birmingham.
DeMora & Graceta, Imperial, B. R.
De Muths, The, 26 Central, Albany.
De Velde & Zelda, Lady Birds, B. R.
De Voy & Miller, 209 E. 14, N. Y.
De Witt, Burns & Torrance, Temple, Detroit.
De Witt Young & Sister, Family, Butte.
Deming, Joe, Poli's, Springfield.
Dervin, Jas. T., 516 So. Flower, Los Angeles.
Diamond & May, Fischer's, Los Angeles, indef.
Diamond, Jas., Kentucky Belles, B. R.
Dierick Bros., Circo Bell, Mexico City, to Jan. 4.
Dixon, Bowers & Dixon, 5626 Carpenter, Chicago.
Doherty, Lillian, Jan. 1-31, Hausa, Hamburg, Ger.
Donald & Carson, Orpheum, Brooklyn.
Doner, Joe & Nellie, High Jinks, B. R.
Donnelly & Rotali, Coliseum, Seattle.
Donnette, Ira, 133 W. 45, N. Y.
Doherty, Jim, High Jinks, B. R.
Douglas, Chas. W., Broadway Gaiety Girls, B. R.
Dove & Lee, 422 W. 48, N. Y.
Dowlin, John, Toreadors, B. R.
Downey, Leslie T., to Feb. 3, Electric, Racine, Wis.
Doyle, Phil., Lady Birds, B. R.
Doyle, Maj. Jas. D., 1553 Broadway, N. Y.
Drawne, Frisco & Hambo, Casino, Buenos Aires, S. A.
Dreano, Josh., Revere House, Chicago.
DuBois, The Great, Orpheum, Palmesville, O.
Dudley, O. E., Crystal, Ind., indef.
Duffy, Thos. H., High School Girls, B. R.
Dunedin Troupe, H. & S., Dayton, O.
Dunne, Thos. P., 128 E. 19, N. Y.
Dunham, Heslin & Barardi, Jolly Girls, B. R.
Duncan, A. O., Arcade, Toledo.
Dunn, James, Majestic, St. Paul.
Dupree, Bob, Canvas, Provo, Utah, indef.
Dupree, George & Libby, 251 W. 37, N. Y.
Dupree, Jeanette, Hotel Albany, N. Y.
Duprez, Fred, Lyric, Hot Springs.

E

Eckhoff & Gordon, 246 W. 26th, N. Y.
Edmonds & Haley, 308 E. 60, Chicago.
Edmonds & Monie, 308 E. 60, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, indef.
Edwards, Jennie, Bowery Burlesquers, B. R.
Edwards, Ralph, Parisian Widows, B. R.
Edwards & Vaughn, Arcade, Washington, Pa.
Edwin, George, Orpheum, Des Moines.
Ehrendall Bros., 1344 Leffingwell, St. Louis.
Elser, Carrie, Tiger Lillies, B. R.
Elastic Trio, Majestic, Pittsburg, indef.
Eldredge, 59 No. Broadway, Yonkers, N. Y.
Elen, Gus, Edith Villa, Thurleigh Ave., Balham, London.
Eltinge, Julian, 1014 E. 163, N. Y.
Elliott & West, 2902 Ellsworth, Phila.

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name_____

Permanent Address_____

Temporary " _____

Week	Theatre	City	State

CARDS WILL BE MAILED UPON REQUEST

MESSRS.

E. F. ALBEE and MARTIN BECK present MR. JULIUS STEGER, assisted by Howard Kyle, Helen Mar Wilcox and John Romano (Harplst), in his own musical-dramatic playlet adapted from the German, entitled:

THE FIFTH COMMANDMENT.
(Honor Thy Father and Thy Mother.)

Colonial Theatre,	week of Jan. 13
Orpheum, Brooklyn,	" " " 20
Ham'stein's Victoria,	" " " 27

Mr. Steger's song, "Castles in the Air," composed for him by Paul Lincke and published by Jos. W. Stern & Co., N. Y.

Eller, Goldie, Fay Foster, B. R.
Ellinore Sisters, Shea's, Toronto.
Elliott, Belair & Elliott, Harry Bryant's, B. R.
Ellsworth, 4, Tiger Lilies, B. R.
Emery, Maude, 2110 E. Federal, Baltimore.
Emerald Trio, 443 Central Ave., Brooklyn.
Emerald, Monnie, 41 Holland rd., Brixton, S. W., London, Eng.
Emerson & Wright, Kansas City, Mo., indef.
Emmett, Gracie, Kerman's, Baltimore.
Emperors of Music, Four, 431 W. 24, N. Y.
Empire Comedy Four, Jan. 1-31, Rounachers, Vienna.
Engleton, Nan & Co., Grand, Madison, Wis.
Erb & Stanley, Moline, Ill.
Ergotti & King, Circus Ciniselli, Warsaw, Russia.
Esmeralda, 8 Union Sq., N. Y.
Espe, Dutton & Espe, Proctor's, Albany.
Esterbrooks, The, Miss, N. Y., Jr., B. R.
Estelle & Willis, Jolly Grass Widows, B. R.
Eugene & Mar, 1746 W. 103, Chicago.
Evans & Lloyd, 208 Am. Bank Bldg., Seattle.
Evans Trio, 24 Bulfinch, Boston.
Evans, Billy, Colonial Belles, B. R.
Evers, Geo. W., Family, Shamokin, Pa.
Everett, Ruth, Ideals, B. R.
Everett, Sophie, & Co., South and Henry, Jamaica, L. I.

F

Fairchilds, Mr. & Mrs. Frank, G. O. H., Pittsburg.
Falke & Coe, Jolly Grass Widows, B. R.
Falke, Elinor, Columbia, Cincinnati.
Fantas, Two, 211 E. 14, N. Y.
Farb, Dave, 515 W. 6, Cincinnati.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, Eng.
Favar's, Marguerite, Saratoga Hotel, Chicago.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.
Fay, Coley & Fay, 1553 Bway, N. Y.
Faye, Elsie, Trent, Trenton.
Felix & Barry, Alhambra, N. Y.
Fentelle & Carr, K. & P. 58, N. Y.
Ferguson, Dave, Miss N. Y., Jr., B. R.
Ferguson & Du Pree, 313 E. 71, N. Y.
Ferguson, Barney & Dick, 68 W. 53, Bayonne.
Fern & Mack, Paterson, N. J.
Fiddler & Shelton, 2713 Dearborn, Chicago.
Field Boys, 148 E. 97, N. Y.
Fields & Hanson, Lyric, Danville, Ill.
Fields & Wooley, Parisian Widows, B. R.
Filson & Errol, 122 So. Austin, Austin Station, Chicago.
Fink, Henry, 150 Potomac, Chicago.
Fisher, Mr. & Mrs. Perkins, 531 Washington, Brookline, Mass.
Finlay & Burke, Box 4193, Onset, Mass.
Fisher, Robert, Lady Birds, B. R.
Fisher & Berg, Rentz-Santley, B. R.
Fitzgerald & Quinn, Trans-Atlantics, B. R.
Flatow & Dunn, 205 E. 14, N. Y.
Fleming, May Agnes, White's Gaiety Girls, B. R.
Flemen & Miller, Kentucky Belles, B. R.
Flora, Mildred, Night Owls, B. R.
Fletcher, Charles Leonard, K. & P. 5th Ave., N. Y.
Flower, Dick J., Orpheum, Denver.
Flynn, Jas. A., 1213 Penn. Ave., Washington.
Fogerty, Frank, Empire, Hoboken.
Follett, Lonnie, Altmeyer, McKeesport, Pa.
"Fords, Famous," 391 Gates, Brooklyn.
Foreman, Edgar, & Co., Elks' Club, N. Y.
Forrest, Edythe, Innocent Maids, B. R.
Foster & Dog, Keith's, Newark.
Fox, Will H., Palace, Hull, Eng.
Fox, Mort, Parisian Widows, B. R.
Fox & Hughes, Empire, Boise, Idaho, indef.
Fox, Will, Lady Birds, B. R.
Francis, Adeline, travel; 20, Bijou, Dubuque, Ia.
Frank, George, Lady Birds, B. R.
Franklin & Green, H. & S., Toledo, O.
Frans, Cogswell & Frans, 246 W. 21, N. Y.
Francis, Harry, Jolly Girls, B. R.
Frederic Bros. & Burns, Phoenicia, N. Y.
Freligh, Lizzie, Trans-Atlantics, B. R.
Frevoli, Frederick, G. O. H., Warren, O.
Frey & Allen, Ideals, B. R.
Fredo & Dare, 207 E. 14, N. Y.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
French, Henri, Sherman House, Chicago.
Frey Trio, Chicago Post, Chicago.
Frosto, Chris, 917 W. 6, Faribault, Minn.
Fullerton & Derry, Scenic, No. Tonawanda, N. Y.
Futurity Winner, Cook's, Rochester.

G

Galando, 82 Sumner, Brooklyn.
Gaiettl's Monkeys, Keith's, Phila.
Gallagher & Barrett, Orpheum, San Francisco.
Galloway, Albert E., Orpheum, Turtle Creek, Pa.
Garden & Somers, Toreadors, B. R.
Gardiner Children, 1958 No. 8, Philadelphia.
Gardner, Eddie, Orpheum, Chillicothe, O.
Gardiner & Vincent, Empire, Sheffield, Eng.
Gardiner, Jack, Gotham, Brooklyn.
Gardner, Andy, Bohemians, B. R.
Gardner, Arline, 1958 N. 8, Phila.
Gartelle Bros., 416 S. Main, Gloversville, N. Y.
Gath, Karl & Erma, 44 Cass, Chicago.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Gaylor & Graff, 244 W. 16, N. Y.
Gaylor, Bobby, 5108 Princeton, Chicago.
Gehrue, Mayme, & Co., Orpheum, Boston.
Geiger & Walters, Orpheum, Oakland.
Genaro-Theol Trio, Jan. 1-31, Appolo, Chemnitz, Ger.
Gennero's Band, Poli's, New Haven.
Gertrella, Proctor's, Elizabeth.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gillespie, Ed., Orpheum, Denver.
Gilbert, Jane, Buffalo, N. Y.
Gillette Sisters, Grand Family, Fargo, N. D.
Gilmore, Stella, Jolly Girls, B. R.
Gilroy, Hayes & Moutgomery, Washington, Spokane.
Gladstone, Ida, 335 W. 50, N. Y.
Glocker, Chas. & Anna, Rentz-Santley, B. R.
Godfrey & Henderson, 208 W. 34, N. Y.
Goetz, Nat., 1818 Tree, Donora, Pa.
Golden & Hughes, Bijou, Duluth.
Goldsmith & Hoppe, Bennett's, Ottawa.
Goforth & Doyle, Majestic, Dallas.
Gordon & Chalor, 144 W. 26, N. Y.
Gordon & Marx, 236 W. 38, N. Y.
Gordon, Amy, Rose Sydell, B. R.
Gordon, Cliff, 3 E. 106, N. Y.
Gordon, Max, Reeves' Beauty Show, B. R.
Gorman & West, 52 E. 88, N. Y.
Goss, John, Star, Mannington, W. Va.
Gossans, Bobby, 400 So. Smith, Col., O.
Gotham Comedy Quartet, City Sports, B. R.
Graces, Two, Miner's Americans, B. R.
Grant, Anna, Pat White's Gaiety Girls, B. R.
Grant, Sydney, 10 W. 65, N. Y.
Graham, Geo. W., Scenic, Providence, indef.
Gray & Graham, 34 Bulfett, Roanoke, Va.
Green, Sam, White's Gaiety Girls, B. R.
Gregg, Frank, Tiger Lilies, B. R.
Gregory, Geo. L., & Co., 943 Lorimer, Brooklyn.
Gregorys, Five, Liebichs, Breslau, Ger.
Grimes, Tom & Gertie, 1615 No. Front, Phila.
Gruet, Jack, Al. Marie Ideals, B. R.

H

Hall, Alfred, Rollickers, B. R.
Hall, Geo. F., 180 Center, Boston.
Haley, Harry R., 236 Ogden, Chicago.
Halperin, Nan, Orpheum, Shelby, O.
Hammond & Forrester, 101 W. 83, N. Y.
Haney, Edith, & Lee, Jr., 4118 Winona, Denver.
Hanson & Nelson, 592 10th St., Brooklyn.
Hanson & Drew, Bijou, Bay City.
Harris & Randall, Palace Hotel, Chicago.
Harcourt, Frank, 44 Pleasant, Worcester.
Hart, Fred, 393 8th Ave., N. Y.
Hart, J. C., & Co., Tiger Lilies, B. R.
Hayes & Carew, Bohemians, B. R.
Hart, Sadie, 1163 Jackson, N. Y.
Hart, Willie & Edith, 1918 S. 11, Philadelphia.
Harland & Rollison, 224 W. 14, Kansas City.
Harlowe, Beatrice, High Jinks, B. R.
Harris, Sam, Vaudeville, Youngstown, O.
Harrity & Herr, 123 Church, Lancaster, Pa.
Harson, Jules, Yankee Doodle Girls, B. R.
Harrington, Hilda, Rose Sydell, B. R.
Harris, Bobby, Toreadors, B. R.
Harris, Charley, Harry Bryant's, B. R.
Harrison, Minnie, Brigadier, B. R.
Harvey & Adams, Tallahasee, Fla.
Harvey & De Vora, Rialto Rounders, B. R.
Harvey, Elsie, 138 E. 14, N. Y.
Harvey, Harry, 3110 Cottage Grove Ave., Chicago.
Haskell, Loney, Orpheum, Sioux City, Ia.
Hawtrey, Wm., & Co., Orpheum, St. Paul.
Hayes & Haley, 147 W. 127, N. Y.
Hayes, Edmund, Jolly Girls, B. R.
Haynes, Beatrice, Broadway Gaiety Girls, B. R.
Hayes & Wynn, 539 Bergen, Newark.
Healy & Vance, 215 W. 106, N. Y.
Hearn, Tom, Pantomime, Liverpool, Eng.
Heath, Thomas G., 3504 Penn., Pittsburg.
Heclow, Charles & Marie, 452 N. High, Chillicothe, O.
Helm Children, Lyric, Mobile.
Hallbacks, The, 2910 Armour, Chicago.
Hellman, Benj., Toreadors, B. R.
Heath & Emerson, 200 Berriman, Brooklyn.
Henly & Elliott, 4925 Cypress, Pittsburg.
Heuman Trio, 155 So. Channing, Elgin, Ill.
Henry & Francis, Jolly Grass Widows, B. R.
Henry & Young, Keith's, Phila.
Herbert, Mabel, 404 Main, Worborn, Mo.
Herrmann, Adelaide, Gilsey House, N. Y.
Herron, Bertie, Burtis O. H., Auburn, N. Y.
Hertzman, Julia, Imperials, B. R.
Hess Sisters, 258 W. 55, N. Y.
Heuman Trio, People's, Cincinnati.
Hewlettes, The, Fritz, Portland, Ore., indef.
Hibbert & Warren, Orpheum, Allentown, Pa.
Hickman Bros. & Co., National, Steubenville, O.
Hickman, George, Grass Widows, B. R.
Hiestand, Chas. F., 2639 Iowa Ave., St. Louis.
Hill, Cherry & Hill, Gay Morning Glories, B. R.
Hill, Edmons Trio, 262 Neilson, New Brunswick.
Hilliard, Robert, Union Sq., N. Y.
Hiltons, Marvelons, Fay Foster, B. R.
Hillyers, Three, Grand, Reynoldsville, Pa.
Hines & Remington, Harrison, N. Y.
Hirsh, Estelle, G. O. H., Grand Rapids.
Hobelman, Martha, Harry Bryant's, B. R.
Hoch, Emil, & Co., Auditorium, Lynn, Mass.
Holdsworths, The, Majestic, Dallas.
Holman Bros., Circo Bell, Mexico City, Mex.
Holman, Al & Mamie, Olympic, Kieff, Russia.
Holmes, Gertrude Bennett, 13 Central, Greendale, Mass.
Holman, Harry, Majestic, Ft. Worth.
Holt, Alf., Moss-Stoll Tour, England, indef.
Horton & La Triska, Grand, Bellingham, Wash.
Houston, Fritz, 292 King, London, Ont., Can.
Howard Bros., 229 W. 38, N. Y.
Howard & Cameron, 479 No. Clinton, Rochester.
Howard & Esher, Garrick, Burlington, Ia.
Howan & Kearney, Orientala, B. R.
Howard & Howard, Cook's, Rochester.
Howard & St. Clair, Charing Cross rd., London.
Howard, Ed, 50 Madison, N. Y.
Howard, Harry & Mae, 155 So. Halsted, Chicago.
Howard, Jos. B., Aleda, Ill., indef.
Howard, May, 3603 Prairie Ave., Chicago.
Howard's Ponies & Dogs, Bloomington, Ind.
Hoyden & Hogdn, Crystal, Logansport, Ind.
Hoyle, William, 16 5, Attleboro, Mass.
Hoyt, Frances, & Co., Sherman House, Chicago.
Hnehn, Musical, 1553 Broadway, N. Y.
Huegel Bros., 2417 French, Erie, Pa.
Hughes, Florence, Harry Bryant's, B. R.
Huested, Sadie, Yankee Doodle Girls, B. R.
Hurleys, The, 185½ So. Orange, Newark.
Hyde, Walt. M., & Co., 3506 5, Pittsburg.
Hyde, Mr. & Mrs. Robert, Camp Rest, Chemo Lake, Clifton, Me., indef.
Hymer & Kent, Hathaway's, Lowell.

I

Imhof & Corinne, Empire, B. R.
Imperial Musical Four, 148 Dearborn, Chicago.
Inman, The Great, 312 W. 24, N. Y.
Irwin, Jack, Tiger Lilies, B. R.
Italia, 356 Mass. Ave., Boston.

J

Jack Lew & Bro., 9249 So. Chicago, So. Chicago.
Jackson Family, Moss & Stoll Tour.
Jackson, Harry & Kate, R. & P. 23d St., N. Y.
Jacobs & West, Sam Devere, B. R.
James, Byron, Bijou, Flint, Mich., indef.
Jenkins & Clark, Box 205, Appleton, Wis.
Jennings & Jewell, Knickerbockers, B. R.
Jennings & Renfrew, 338 Spruce, Chelsea, Mass.
Jennings, William, White's Gaiety Girls, B. R.
Jerome, Nat. S., 1287 Washington, N. Y.
Jess, John W., Lid Lifters, B. R.
Johnson, Chester, 333 3d Ave., N. Y.
Johnson, Mark, Bijou, Bay City, Mich.
Johnson Bros. & Johnson, 515 Brushton, Pittsburg.
Johnson, Geo., Scribner's Big Show, B. R.
Johnson, Jess P., 622 So. 4, Camden, N. J.
Johnsons, Musical, Alhambra, London, Eng.
Johnston & Buckley, Empire, B. R.
Jones & Ramondo, Royal, Vincennes, Ind.
Jones & Sutton, 102 W. 17, N. Y.
Jones & Walton, Star, Hannibal, Mo.
Jorden, Tom, Lady Birds, B. R.
Joyces, The, Austin & Stone's, Boston.

K

Kalinowski Bros., Trans-Atlantics, B. R.
Kalmo, Chas. & Ada, Maywood, N. J.
Keegan & Mack, Scenic Temple, B. Boston.
Kelfe, Zena, 508 W. 135, N. Y.
Keeley Bros., Orpheum, Reading.
Keene, Juggling, 1360 Boston Rd., N. Y.
Kelly, Sam & Ida, Bijou, La Crosse, Wis.
Kelly, John T., Elmhurst, L. I.
Kelly & Rose, 40 W. 28, N. Y.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly, Walter C., Bennett's, Montreal.
Kelly & Massey, Family, Pittstoa, Pa.
Kelso & Leighton, Pastor's, N. Y.
Kemp's Tales of the Wild, Keith's, Boston.
Kennedy Bros. & Mac, 32 Second, Dover, N. H.
Kennedy & Wilkens, 1553 Broadway, N. Y.
Keno & D'Arville, Orpheum, Los Angeles.
Keno, Walsh & Melrose, K. & P. 5th Ave., N. Y.
Kenton, Dorothy, Majestic, Chicago.
Keogh & Francis, Majestic, Little Rock.
Kherns, Arthur H., 5 Wisconsin, Chicago.
Klein, Ott Bros. & Nicholson, 16 W. 36, Bayonne.
Kingsbury, The, 1553 Broadway, N. Y.
King, Sam, & Nellie, 2374 Pitkin, Brooklyn.
Kins-Ners, 343 N. Clark, Chicago.
Kinsons, The, 21 E. 20, N. Y.
Kirschhorns, 207 So. 13, Omaha.
Knight & Seaton, 1806 Morgan, Springfield, O.
Knight Bros. & Sawtelle, 1710 Cornelia, Chicago.
Knowles, Harry, 1553 Broadway, N. Y.

HYDE & BEHMAN'S
Amusement Enterprises

Bijou Theatre,	Brooklyn
Folly "	"
Hyde & Behman's Olympic Theatre	"
Star "	"
Gayety "	"
Newark "	Newark, N. J.
Gayety "	Pittsburg

★ & Garter Theatre, Chicago

We Use High-Class, Extra and Special Features at All Times. Address All Communications to the

HYDE & BEHMAN AMUSEMENT CO.,
TEMPLE BAR BUILDING,
BROOKLYN, N. Y.

Knox, W. H., Elysian Grove, Tucson, Aris.
Kooper, Harry J., High Jinks, B. R.
Kokin, Mignonette, Keith's, Phila.
Kokin, Prince, 409 Concord, Chester, Pa.
Kolfage, Duke, Crystal, Elwood, Ind., indef.
Koppe, 215 E. 86, N. Y.
Kratons, The, Bennett's, Hamilton.
Kretore, 119 Wash, Altoona.
Kuhns, Three White, Wigwam, San Francisco.
Kurtis-Busse, 6 W. 8, Erie, Pa.
Kyle, Ingram, Allegheny, Pa.

L

La Centra & La Rue, 532 E. 18, N. Y.
Le Clair & West, Bijou, Wheeling.
La Delis, Four, Howard, Huntington, W. Va.
Ladell & Crouch, Orpheum, Minneapolis.
La Fleur, Joe, Orpheum, Memphis.
La Nole Bros., 212 E. 14, N. Y.
La Toska, Phil, G. O. H., Grand Rapids.
Lakola, Harry, Box 76, Fernando, Cal.
Lambert & Williams, Novelty, Brooklyn.
Lamb & King, 353 State, Chicago.
Lamb's Manikins, 465 Pippin, Portland, Ore.
Larkins & Burns, Luna Pk., Mexico City, Mex.
Latona, Frank & Jen., Empire, Holloway, London.
Lawler & Daughters, 100 W. 105, N. Y.
La Maze Bros., Poli's, Bridgeport.
La Mont's Cockatoos, 254 E. Ontario, Chicago.
Laredo & Blake, 325 E. 14, N. Y.
La Marche, Frankie, 436 E. 26, Chicago.
La Toy Bros., Parislan Widows, B. R.
La Van & La Valette, Majestic, Pittsburg, indef.
Larrivee & Lee, Unique, Carthage, Mo.
La Veen & Cross, Keith's, Providence.
La Velle & Grant, 226 E. 14, N. Y.
Lavette & Doyle, 840 N. 2, Hamilton, O.
La Vine Cimaron Trio, Union Sq., N. Y.
Lavine & Leonard, Empire, London, Eng., indef.
Lavine & Hurd, New Century Maids, B. R.
Langdons, The, 704 5th Ave., Milwaukee.
Lauder, Harry, Court, Liverpool, Eng.
Lawrence, Pete, Al Reeves' Big Show, B. R.
La Gray, Doille, Bijou, Racine, Wis., indef.
Lawrence, Bert, 3 Laurel, Roxbury, Mass.

Leonard AND Ward

In an original act in one, "THE HEBREW FATHER AND SON."

BOOKED SOLID. Also do a novelty in Italian. JOE M. WOOD, Agent.

RECTOR'S
RESTAURANT
CHICAGO

Mr. Abe Frank, for the past five years sole Manager of the Sherman House and College Inn, Chicago, which connection he has severed, announces his association with Rector's, Clark and Monroe Streets, Chicago, as part owner and Managing Director.

Mr. Frank extends to his friends and acquaintances among the profession a cordial welcome to Rector's, assuring them of a continuation of his personal solicitude for their comfort and entertainment.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

HART TRIO

INSTRUMENTALISTS AND VOCALISTS

Exclusive Management

MR. ALF. T. WILTON

Suite 920, St. James Building
NEW YORK CITY

The only juggler that went from Pastor's across the street to the Dewey.

LE DENT!

CHAMPAGNE GIRLS CO. JAN. 13, BON TON, JERSEY CITY.

THE DANCING WONDERS

JACK BROWN AND LILLIAN WRIGHT

Per. Address, 344 W. 45th St., N. Y. C. Management JACK LEVY.

BILLY "SWEDE" HALL AND COLBORN JOLLY JENNIE

"The SWEDE and the HAPPY GIRL"

Big success on Western States Vaudeville Ass'n. Booked solid until 1908

HARRY TATE'S CO.
FISHING AND MOTORING

New York
England
Australia
Africa

IMPERSONATIONS, MIMICRY AND TRICK PIANO PLAYING.

HARRY FIDDLER AND R. B. SHELTON

DOING THINGS WHICH COME TO SOME, BUT ALL "NEVER."
En route, booked by Western Vaudeville Association. Per. Add., 2701 Dearborn St., Chicago, Ill.
Going some at the Haymarket, Chicago, this week.

EIGHTEEN MINUTES OF COMEDY.

HARRY L. WEBB

THE MAN WHO TALKS AND SINGS. KEEP YOUR EYE ON THE LAUGH PRODUCER.
Scoring BIG on the Western Vaudeville Association time and a long route booked.

Chas. J. Burkhardt

"The Man With the Funny Slide"

Late of Joe Weber's Co.

Is ready to consider offers for the balance of this season

Address all communications to L. H. FRANK, care Variety, Chicago Office, Chicago Opera House Block.

Anna AND Effie Conley

The Dainty Little Comediennes, in STORY SONGS. Direction of JACK LEVY

WILBUR AMOS

THE CLEVER COMEDY JUGGLER.
My act has been highly praised by managers and press in all the cities where I have appeared.
THE CANDY KID OF THE WEST—Now Enjoying California.

Clarence Sisters

BOOKED SOLID. "THE AUSTRALIAN NUGGETS." Direction AL MAYER.

THE DAINTY SINGER OF DAINTY SONGS.

MISS LILY LENA

UNITED BOOKING OFFICES TIME.

MORGAN AND McGARRY

Introducing Refined Singing, Expert Soft and Wooden Shoe and Acrobatic Dancing.
Exclusive Agent, ALF T. WILTON.

WINSTON'S SEA LIONS

Introducing the famous sea lion "Jockey." Featured with Barnum & Bailey show, season 1907.
JAN. 6, ORPHEUM, READING, PA.

OPEN TIME FOR CLUBS

JANUARY 20th TO MARCH 1st

Klein, Ott Bros. & Nicholson

Address, 16 W. 36th St., Bayonne, N. J.

PETER META

Donald AND Carson

"The man with the lamp-post and the bonnie Scotch lassie."
January 13th, Orpheum, Brooklyn; January 20th, Alhambra, New York.

Correspondents Wanted Wherever There is a Variety Performance.

When answering advertisements kindly mention VARIETY.

FEATURING

ROSE & SNYDER'S

"The Police Won't Let Mariuch-a Dance Unless She Move da Feet."

THE FUNNIEST ITALIAN SONG OF THEM ALL

FROM THE WEST TO THE EAST

JIMMIE LUCAS

FROM THE EAST TO THE WEST

WILLIE WESTON

RIGHT HERE IN ZIEGFELD'S "THE SOUL KISS"

LILLIAN SHAW

PUBLISHED BY

THE SONG MAKERS

ROSE & SNYDER

42 West 28th St. NEW YORK

WRITERS OF THAT BIG MARCH SONG HIT

"DON'T WORRY"

If you can't drop down, drop up to our Selling Agents, T. B. HARMS, 1431 Broadway. They will teach it to you.

Cobb's Corner

SATURDAY, JAN. 11, 1908.

No. 98. A Weekly Word with WILL the Wordwright.

COBB & EDWARDS'

LATEST, NOW BEING SUNG BY

MAY IRWIN

"The Peach That Tastes the Sweetest Hangs the Highest on the Tree."

WILL D. COBB

Wordwright,

1512 Broadway, NEW YORK.

Lee Tung Foo, 1223 2d, E. Oakland.
Le Clair & Bowen, Arcade, Toledo, indef.
Le Clairs, Two, 403 W. 51, N. Y.
Le Pelletiers, 144 E. Elizabeth, Detroit.
Leahy, Frank W., Manhattan, Norfolk, Va., indef.
Leeds, Adelaide, Parisian Widows, B. R.
Le Brun Grand Opera Trio, Orpheum, Reading.
La Fevre & St. John, Bijou, Superior, Wis.
Le Maire & Le Maire, 673 Lenox, N. Y.
Leigh, Andrew, Lady Birds, B. R.
Leigh, Lisle & Co., Proctor's, Troy.
Leightons, Three, Olympic, Chicago.
Leoni & Leoni, 10 E. Seventh, Cincinnati.
Leonard, James F., Yankee Doodle Girls, B. R.
Leonard, Jos. and Sadie, Orpheum, Kansas City.
Leonard, Gus, Acme, Sacramento, indef.
Leontina, Marie, 17 E. 97, N. Y.
Leonore & St. Claire, 4948 Easton, St. Louis.
LeRoy & Woodford, 2417 Wylie Ave., Pittsburg.
Leslie, Bert, & Co., Orpheum, Denver.
Lester, Will, 281 John R., Detroit.
Levino, Dolph & Susie, Dominion, Winnipeg.
Levy, Bert, Jan. 20, Maryland, Baltimore.
Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.
Lewis & Chapin, Fay Foster, B. R.
Lewis & Harr, 125 W. 16, N. Y.
Lewis, Phil, 121 W. 116, N. Y.
Lewis, Oscar, White's Gaiety Girls, B. R.
Lewis & Thompson, Merry Maidens, B. R.
Le Witt & Ashmore, 296 No. State, Chicago.
Libbey & Trayer, 302 W. 47, N. Y.
Lina & Calijul, Fay Foster, B. R.
Linn, Benn, Half Dime, Jersey City, N. J., indef.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lois, Orpheum, Lima, O.
Lomison, Willard, 228 Montgomery, Jersey City.
Long, John, Family, Erie, Pa., indef.
Louise and Dottie, Bowery Burlesquers, B. R.
Lovitts, The, 314 Beverly rd., Brooklyn.
Lowe, Musical, 20 Unique, Minneapolis.
Lowell & Lowell, Moss & Stoll, Eng., to Nov. 23.
Lucas, Jimmie, Keith's, Phila.
Luckie & Yoast, 389 Sumpter, Brooklyn.
Luce & Luce, Star, Brooklyn.
Lucier, Marguerite, Quincy Adams Sawyer Co.
Lucy & Lucier, Columbia, St. Louis.
Luigi Picaro Trio, Crystal, Milwaukee.
Lutz Bros., 213 Grant, Corona, N. Y.
Lukens, 4, Reading, Pa.
Lynton, Chris, Empire, Los Angeles, indef.
Lyons, Jr., Champagne Girls, B. R.

M

Macarte'a Monkeys, Union Sq., N. Y.
Macarte Sisters, Proctor's, Troy.
MacAuley, Mez, G. O. H., Indianapolis.
Mack, Wilbur, Bennett's, Quebec.
Macks, Two, Savoy, Beaver Falls, Pa.
Mack & Dugal, 7509 Dretel, Chicago.
Mack, James, Wesley, Rose Sydell, B. R.
Madcaps, Winkler's, K. & P., 125th St., N. Y.
MacDonaugh, Ethel, 68 W. 107, N. Y.
Maguire, H. S., North Adams, Mass.
"Madie," 403 W. 51, N. Y.
Mahr, Agnes, Grand O. H., Pittsburg.
Makarenkos Duo, 306 E. 5, N. Y.
Malchow, Geo., Bijou, Oshkosh, Wis., indef.
Malvern Troupe, White's Gaiety Girls, B. R.
Manhasset Comedy Four, Rose Sydell, B. R.
Manley & Norris, 517 Walnut, Hamilton, O.
Mantells, Marionette, Bijou, Cat Falls, Mont.
Marabini Luigi, Majestic, Streator, Ill.
Marion & Pearl, Majestic, Houston.
Marlo Trio, Circo Pubillones, Mex., Mex.
Marks, Clarence, Broadway Gaiety Girls, B. R.
Marlon & Lillian, Tiger Lillies, B. R.
Marlowe, Plunkett & Co., 27 Gaylord, Dorchester, Mass.
Marsh, Joe, 3122 Lucas, St. Louis.
Martin, Dave & Percie, Majestic, Evansville, Ind.
Martinetti & Sylvester, 2051 North Carlisle, Phila.
Martynne, C. B., Orpheum, Leavenworth, indef.
Martynne, Great, Rose Sydell, B. R.
Martin & Crouch, Coenr D'Aiene, Spokane, indef.
Marshall & King, Rents-Santley, B. R.
Martini & Maximilian, Yankee Doodle Girls, B. R.
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.
Maruna, Nevaro Maruna, Keith's, Boston.
Mason & Filburn, Coeur D'Aiene, Spokane, indef.
Mason & Keeler, Keith's, Cleveland.
Masse, Ed & Nettie, Portland, Pa.
Mathews, Joca, Yankee Doodle Girls, B. R.
Maxwell & Dudley, 106 W. 96th, N. Y.
May, Arthur O., P. O. Box 523, Norman, Okla.
Mayer, Robert, High Jinks, B. R.
Mayne, Elizabeth, Harry Bryant's, B. R.
McCabe, Jack, Century Girls, B. R.
McCabe & Peters, Ashland Hotel, Kansas City.
McCale, Larry, Imperials, B. R.
McCarthy, Myles, Union Hotel, Chicago.
McCarvers, The, 218 W. 28, N. Y.
McCree, Junie, La Salle, Chicago, indef.
McCullough, Walter, Acme, Sacramento.
McCune & Grant, 3 Ranton, Pittsburg, Pa.
McFarland, Frank, 311 W. 142, N. Y.
McFarland & McDonald, Colonial Belles, B. R.
McFarland & Murray, Champagne Girls, B. R.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McGrath & Paige, 58 Wash. Middletown, Conn.
McGregor, Lulu, Grand, Altoona, Pa., indef.
McLaughlin, L. Clair, Sheridanville, Pa.
McLeod, Andy, Kentucky Belles, B. R.
McMahon's Watermelon Girls, Orpheum, Boston.
McKinley, Nell, Jersey Lilies, B. R.
McWilliams, G. R., travel; 20, Majestic, Chicago.
Meaney, Lottie, & Co., Bijou, Duluth, Minn.
Melville & Higgins, 272 So. 2d, Brooklyn.
Melvin Bros., Kentucky Belles, B. R.
Melroy Trio, Elite, Davenport, Ia.
Merritt, Raymond, Empire, Los Angeles, indef.
Middleton, Gladys, Fischer's, Los Angeles, indef.
Mignon, Helene, Empire, St. Paul, indef.
Mills, Joe, Rollickers, B. R.
Mills, Wm., 20th Century Maids, B. R.
Millard, Frank, Lady Birds, B. R.
Millard Bros., Crackerjacks, B. R.
Millership Sisters, Watson's, B. R.
Miller, Elizabeth, 1726 W. 31 Pl., Cleveland.
Miller, Grace, Phillips', Richmond, Ind., indef.
Mills & Lewis, 114 E. 11, N. Y.
Millers, Three Musical, Majestic, Madison, Wis.
Mills & Morris, Clarendon Hotel, N. Y.
Mitchell & Cain, 611 Sterling Pl., Brooklyn.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Mitchells, The, Elmira, N. Y.
Monroe, George, 1553 Broadway, N. Y.
Montambo & Hurl Falls, Empire, B. R.
Montrose, Louise, 450 So. 1st Ave., Mt. Vernon.
Montague's Cockatoos, Caracas, S. A.
Montgomery, Geo. P., Lyric, Hot Springs, indef
Montgomery & Moore, Orpheum, Reading.
Montray, 814 Western Ave., Allegheny, Pa.
Morette Sisters, 1237 Lee, Philadelphia.
Moon, Eddie, Majestic, Dallas.
Mooney & Holbein, Palace, Bristol, Eng.
Moore & Dillon, Fay Foster, B. R.
Moore, Tom, Colonial, N. Y.
Moorehead, Harry (Dreamland), Norfolk, Va.
Morgan & Chester, Vanity Fair, B. R.
Morgan, Lou, Parisian Belles, B. R.
Morgan & McGarry, Novelty, Denver.
Morre, Chas., Lady Birds, B. R.
Morre, Helen J., Night Owls, B. R.
Morrelle, Marie, Lyric, Beaumont, Tex.
Morris & Kramer, Dainty Duchess, B. R.
Morse, Billy, Anheuser's, Aberdeen, Wash., indef.
Morse-Bon, Touring South America.
Morton, James J., 147 W. 45, N. Y.
Morton, Ed., Rollickers, B. R.
Muehlners, The, Orpheum, Portsmouth, O.
Mullen & Correlli, Orpheum, Oakland.
Mueller & Mueller, G. O. H., Indianapolis.
Muller, Chum & Muller, 16, Charlotte, Ashville.
Militni Sisters, Washington Society Girls, B. R.
Munger, Mort M., Frankfort, Ind.
Murphy, Whitman & Co., Bell, Oakland.
Murphy & Andrews, 116 Washington pl., N. Y.
Murphy & Magee, Ideals, B. R.
Murphy & Palmer, 309 3d ave., N. Y.
Murphy & Willard, 605 No. 7th, Philadelphia.
Murphy, Geo. P., Tiger Lilies, B. R.
Murray, Elizabeth M., G. O. H., Indianapolis.
Murray Sisters, 239 W. 52, N. Y.
Murray, Wm. W., 223 E. 14, N. Y.
Murtha, Lillian, 211 E. 10, N. Y.
Murray & Williams, Irwin's, Goshen, Ind.
Musketeers, Three, Jolly Grass Widows, B. R.

N

Nagel & Adams, Edmonton, Alberta, Can.
Narelle, Marle, Christchurch, New Zealand, indef.
Natus, Julie, Tiger Lilies, B. R.
Nawn, Tom, & Co., 420 W. 52, Phila.
Neff, John, 136 Main, Bridgeport.
Nellis, Neill & Chapman, 1652 E. Main, Rochester.
Nelson-Farnum Troupe, 3141 Beverly rd., Brooklyn.
Nelson, Katherine, 10 Howland, Roxbury, Mass.
Nelson & Egbert, 483 Atlantic, Pittsburg.
Nevada & Eden, Wonderland, St. Mary's, Pa.
Newell, Jimmie, Union St., Knoxville.
Newell Sisters, Jolly Girls, B. R.
Newell & Niblo, Empire, Woolwich, London.
Newman, Jules, Lady Birds, B. R.
Niemeyer & Odell, Blue Ribbon Girls, B. R.
Nichols & Hogan, 1544 Broadway, Brooklyn.
Nicolai, Ida, Bohemians, B. R.
Night On a House Boat, Trent, Trenton.
Night With the Poets, travel; 20, Majestic, Chicago.
Noble, Billy, 20th Century Maids, B. R.
Noblette & Marshall, Lyric, Lincoln, Neb.
Nolan, Fred, Boston Belles, B. R.
Norman's, Juggling Six, 5804 Mansfield, Chicago.
North, Bobby, 45 W. 116th, N. Y.
Nosses, The, 179 W. 47th, N. Y.
Nugent, Eddie, Trans-Atlantics, B. R.
Nugent, J. C., The Oaks, Canal Dover, O.

O

O'Brien-Havel, 616 52, Brooklyn.
Odell & Hart, 2063 Strand, Seattle.
Odell & Kinley, 127 W. 21, N. Y.
Ogden, Helen, 279 Clybourne, Chicago.
O'Hanna, San, Columbus, O.
Olivette, 225 Pacific, Brooklyn.
Omega, Ollie, Parisian Widows, B. R.
"Onetta," Park Hotel, Port Chester, N. Y.
Onthank & Blanchetto, P. O., Boston, Mass.
O'Neil, Tommie, White's Gaiety Girls, B. R.
Orbasany's Irma, Majestic, Little Rock.
Olifans, Three, Lyric, Streator, Ill.
Oliver, Clarence, G. O. H., Indianapolis.
O'Regan, Box 305, Ottawa, Can.
Orloff, Olga, Toreadors, B. R.
O'Rouke & Marle, Merry Makers, B. R.
Otto Bros., Keith's, 5th Ave., N. Y.

P

Palmer & Dockman, Lyric, Denison, Tex.
Palmer & Saxton, 119 E. 14, N. Y.
Palfrey & Hoeffler, Jan. 27, Gaiety, Phila.
Paradise Alley, Bennett's, Hamilton.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Parks, Dick, 1268 E. 25, Los Angeles.
Patton, Grace, Rollickers, B. R.
Paulinetti & Piquo, 242 Franklin, Phila.
Pendletons, The, 135 Pittsburg, New Castle.
Pero & Wilson, 335 Temple, Washington, O.
Pearl, Kathryn, Rollickers, B. R.
Pearl, Violet, Rollickers, B. R.
Pelot, Fred & Annie, 161 Westminster, Atlantic City.
Pepper Twins, Lindsay, Ont., Can.
Perkins, David F., & Co., 222 Eastern Promenade, Portland, Me.
Perry & White, Miss N. Y., Jr., B. R.
Perry, Frank L., 747 Buchanan, Minneapolis.
Perry, Clayton, Ideals, B. R.
Petching Bros., Orpheum, Omaha.
Peters, Phil & Nettie, Bennett's, Ottawa.
Philbrooks & Reynolds, 220 E. 78, N. Y.
Phillips Sisters, Majestics, B. R.
Piercy & Fulda, 1926 Patterson, Baltimore.
Pike, Lester, Fairhaven, N. J.
Piottis, The, Family, Spokane.
Plum, Anna, Star, Seattle.
Polrer's Three, Roseland, Roseland, Ill.
Pollard, Jeanne, World Beaters, B. R.
"Polly Pickles' Pets in Petland," Temple, Detroit.
Posner, Allan H., 436 Central Park W., N. Y.
Potter & Harris, Trent, Trenton.
Potter & Hartwell, Champagne Girls, B. R.
Powers Bros., 15 Trask, Providence.
Power, Coletta & Co., Majestic, Houston.
Prampin Trio, 347 W. 40, N. Y.
Price, Bob, Nationoscope, Montreal.
Price, John R., & Co., 211 E. 14, New York.
Pritzkow, Louis, Century Girls, B. R.
Prosit Trio, 5 E. Main, Springfield, O.
Pryors, The, 30 No. Main, Providence.
Psycho, Mlle., Mansfield, O., indef.
Pudgie & Emmett, 464 Blewett, Seattle.
Pullen, Louella, 194 Jefferson, Trenton.
Pullman Porter Maids, Keith's, Boston.

Q

Quaker City Quartet, 403 Macon, Brooklyn.
Quartette, The, 20 Columbia, Cincinnati.
Quigg, Mackey & Nickerson, Fenberg Stock Co. (Eastern).
Quinn & Mitchell, 20 Bay 26, Bensonhurst, L. I.

R

Radford & Valentine, Oxford, London, to Feb. 10.
Raffin's Monkeys, Gotham, Brooklyn.
Rain Dears, Haymarket, Chicago.
Rainbow Sisters, Annse U, Braddock, Pa.
Raleigh & Harrington, 233 Winter, Hagerstown, Md.
Ralston & Son, Star, Muncie, Ind.
Ramsey Sisters, Haymarket, Chicago.
Rastus & Banks, Flora, Amsterdam, Holland.
Ranfs, The, Bijou, Winnipeg.
Rankin, Virginia, Orpheum, Shelby, O.
Rawls & Von Kaufman, Gaiety, So. Chicago.
Rawson & June, Phoenicia, N. Y.
Raymond & Harper, 6406 Lexington, Cleveland.
Raynos', Al., Bull Dogs, 13 Burtis, Auburn, N. Y.
Razarfs, The, 4503 No. 20, Phila.
Ray, Fred, & Co., Majestic, Chicago.
Raymond, Fredericka, 16 E. 88th, N. Y.
Raynor, Val, Trans-Atlantics, B. R.
Reattino & Stevens, 114 E. 11, N. Y.
Reded & Hadley, World Beaters, B. R.
Redford & Winchester, G. O. H., Syracuse.
Reed Bros., 48 Saxton, Dorchester, Mass.
Reed & St. John, 454 Manhattan, N. Y.
Regal Trio, 116 W. Washington pl., N. Y.
Reid Sisters, 53 Broad, Elizabeth.
Reed & Earl, Sucker's, Los Angeles.
Reed, Harry L., Washington, Buffalo, indef.
Reeves, Al, Reeves' Beauty Show, B. R.
Remington, Mayme, Orpheum, St. Paul.
Renards, Three, Temple, Ft. Wayne.
Rennee Family, 20, Lyric, Lincoln, Neb.
Reno, Geo. B., & Co., Empire, Coliseum, London.
Renshaw, Bert, Majestic, La Salle, Ill., indef.
Renzetta & Lyman, Trocadero, B. R.
Rever & Ynir, Champagne Girls, B. R.
Reynard, Ed F., Shubert, Utica.
Reynolds, Abe, Miss N. Y., Jr., B. R.
Rhodes & Engel, Lincoln Sq., N. Y.
Rice, Al, 262 Springfield, Newark.
Rice & Cohen, Orpheum, Oakland.
Rice, True, 1223 State, Milwaukee.
Rice & Elmer, 343 E. 142d, N. Y.
Rice & Prevost, Poll's, Scranton.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS. 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 9. New York, Jan. 11, 1908. No. 6.

Have you heard Chas. K. Harris' New Baby song

"There's Another Picture In My Mamma's Frame"

Write or call for it at once. Slides now ready for this beautiful baby song; every slide a hit with any audience. The best baby song since "ALWAYS IN THE WAY." Slides $5.00 per set. Write at once.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

WALTER
SCHRODE AND MULVEY
LIZZIE

Under the Direction of MISS JENIE JACOBS, 1402 Broadway, New York

Curtis, Palmer AND CO.

In "MAMA'S DARLING BOY," By AARON HOFFMAN

Booked solid by our Mascot, Harry Leonhardt.
Verdict of press and public, bigger hit than the School Act.

JAMES AND LUCIA COOPER

"CHATTERING CHUMS."

WEEK JAN. 13, TROCADERO, CHICAGO. "Gee, Blutch made me laugh."

"Tom" Kelley

PIANIST AT PASTOR'S THEATER.

JENNINGS AND JEWELL

GERMAN COMEDIANS. Second Season Robie's "Knickerbockers."

Tanean, Felix AND Claxton

Open for Clubs and Sunday Nights, January, February. Week March 9th and later open.

Per Add., 331 E. 93d Street, New York City.
OPEN FOR SUNDAY NIGHTS AND CLUBS.
Tel. 6489—79th St.

THE ASTRELLAS

Presenting Their Original Song and Dancing Novelty in Vaudeville. Address, care VARIETY.

SNITZ MOORE

In the Comedy-Dramatic Playlet "A SELF-MADE MAN."
One of the best offerings of the new year, as acknowledged by press and public everywhere.
Address VARIETY, Chicago Office.

RYAN AND WHITE

POSITIVELY THE BEST DANCING ACT IN VAUDEVILLE

This Week, Auditorium, Lynn, Mass.

"The sort of Entertainment that Advances Vaudeville."

PRESENTING GEORGE ARLISS' FARCE

CHAS E. EVANS & COM'Y.

"IT'S UP TO YOU, WILLIAM"

WEEK JAN. 13, K.-P. FIFTH AVENUE, NEW YORK.

Two NOVELTIES of MERIT! (in one act) Presented by

JNO. ZOUBOULAKIS

CLAY CARTOONIST AND MUSICAL VIRTUOSO

14 Minutes. (Seven in "one"; open or close.)

Have Your Card in VARIETY

VARIETY

KNICKERBOCKER THEATRE BUILDING, NEW YORK CITY.

CARDS OF ARTISTS

UNDER THE HEADING OF

"REPRESENTATIVE ARTISTS"

AT FOLLOWING RATES:

1-2 inch single col.,		$4.00 monthly, net		2 inches double col.,	$22.50 monthly, net
1 inch	"	7.00	" "	1-2 inch across page,	15.00 " "
1-2 inch double col.,		7.50	" "	1 inch "	25.00 " "
1 inch	"	12.50	" "	2 inches "	50.00 " "

Larger Space Pro Rata

No advertisement under this heading accepted for less than one month and no preferred position given. Remittance must accompany advertisements forwarded by mail.
Cash discount for 6 and 12 months.

Rice & Walters, Boston Belles, B. R.
Richards, Chris, Keith's, Columbus, O.
Rich Duo, 164 E. Randolph, Chicago.
Rich, Jack & Bertha, Acme, Sacramento.
Richards, The Great, Mozart's, Hagerstown, Md.
Riley, Frank, Orientals, B. R.
Ronaldos, The, Majestic, Paris, Ill.
Richards & Grover, Main, Peoria, Ill.
Ring & Williams, 102 Liberty, Baltimore.
Ritter & Foster, Alhambra, Paris, France.
Roberts, Four, 140 W. 36, N. Y.
Roberts, Hayes & Roberts, Cedar Manor, Jamaica, N. Y.
Roberts, Signa, Bijou, Superior, Wis.
Robert-de-Mont Trio, 722 W. 14th Pl., Grand Rapids.
Robisch & Childress, Majestic, Kalamazoo.
Robinson & Grant, 206 8th ave., N. Y.
Robinson, Parquette Trio, Colonial, Lawrence, Mass.
Robinson, Tom, Scribner's Big Show, B. R.
Rockaway & Conway, Haymarket, Chicago.
Rogers & Mackintosh, Unique, Sheboygan, Wis.
Romola, Bob, Bijou, Davenport, Ia., indef.
Rooney & Bent, Gotham, Brooklyn.
Rooney, Katie, Keith's, Portland, Me.
Rooney Sisters, 807 N. Patterson Pk. Ave., Baltimore.
Roscoe & Sims, Rents-Santley, B. R.
Rose & Ellis, Yankee Doodle Girls, B. R.
Ross & Lewis, Surrey, London, Eng.
Ross & Vack, Orpheum, Yonkers.
Rosso & Simms, Bowery Burlesquers, B. R.
Rousek, Jack, Air-Dome, Leavenworth, indef.
Rowland, 127 W. 27, N. Y.
Royal Musical Five, 249 So. 9th, Brooklyn.
Royce Bros., 874 N. Randolph, Chicago.
Ryno & Emerson, Continental Hotel, Chicago.
Russell & Held, Auditorium, Lynn.
Russell, Fred P., 486 W. 130, N. Y.
Russell, Fred, Bowery Burlesquers, B. R.
Russell & Davis, Pastime, Atlanta, indef.
Ryan & Richfield, Orpheum, Brooklyn.
Ryan & White, 504 E. 163, N. Y.

S

Sattler, Chas., Lady Birds, B. R.
Sanford & Darlington, 2422 So. Adler, Phila.
Salvaggis, 5, Miss N. Y., Jr., B. R.
Sandow & Lampert, Orientals, B. R.
Schaar Trio, Temple, Ft. Wayne.
Schack, Nat, Orpheum, Bucyrus, O.
Schell's, Mme., Circo Bell, Mexico City, to Jan. 4.
Schepp, Grover, Rollickers, B. R.
Schmidling, Harry H., 287 W. Monroe, Chicago.
Schuster, Milton, Palace, Boston, indef.
Schrock & Rice, Columbus, Chicago.
Scott, Edouard, Grand, Reno, Nev., indef.
Sears, Gladys, Parisian Belles, B. R.
Seguin, Wood, Eugenia, 2314 Hollywood, Toledo.
Septette, G. O. H., Indianapolis.
Seymour Sisters, Howard, Huntington, W. Va.
Seymour, O. G., & Co., 27, Majestic, Madison, Wis.
Seyons, The, Parisian Belles, B. R.
Shannons, Four, Grand, Madison, Wis.
Sharpe, Dollie, Family, Pottsville, Pa., indef.
Sharrocks, The, 521 Main, Lewiston, Ida.
Shaws, Aerial, 266 W. 24, N. Y.
Shean & Warren, 31 Chester, Mt. Vernon, N. Y.
Sherman & Fuller, 853 N. 8, Reading, Pa.
Sherman, De Forest, Co., Sherman Farm, Central Pk., L. I.
Shirhart, Anson, Crystal, Detroit, indef.
Short & Edwards, 57 Middagh, Brooklyn.
Shrodes, Chas. & Alice, Orpheum, Boston.
Simpson, Cora, Majestic, Dallas.
Simms, The Mystic, Box 369, Dobbs Ferry, N. Y.
Sieger, Lillian, Harry Bryant's, B. R.
Sidman, Sam, Columbia, Oakland, Cal., indef.
Sidonne & Kellie, 424 E. Chicago ave., Chicago.
Silver Stars, 51 Hanover, Boston.
Simpsons, The Musical, Empire, Oakland.
Sineay's Dogs & Cats, 101 W. 40, N. Y.
Slater & Finch, Colonial, Lawrence, Mass.
Sloan, Grace, Orpheum, Denver.
Smith & Arado, 325 Converse, E. St. Louis, Ill.
Smith & Convey, Trans-Atlantics, B. R.
Smiths, Aerial, Broadway, Camden, N. J.
Smith Bros., 66 Hawthorne, Hartford.
Smith, Wm. M., Broadway Gaiety Girls, B. R.
Smith & Brown, Morning Glories, B. R.
Smythe, Wm. H., Gay Morning Glories, B. R.
Snyder & Buckley, Haymarket, Chicago.
Sommers & Storke, Ideals, B. R.
Somers, Zalmar, Pat White's Gaiety Girls, B. R.
Some Quartet, Merry Maidens, B. R.
Sonnett, Annette, City Sports, B. R.
Song Birds, K. & P. 58th St., N. Y.
Soper, Bert, Star, Altoona, Pa., indef.
Spencer, Lloyd, Lyric, Houston, indef.
Spillers, Musical Five, Bennett's, London.
Spoler, Lew H., Empire, B. R.
Stanford, Billy, Star, New Kensington, Pa.
Stanley, Mr. & Mrs. W. H., 443 Central, Brooklyn.
Stanley, Minna, City Sports, B. R.
Stanton & Sandberg, 711 Orch, Chicago.
Steinert & Thomas, 120 W. 135, N. Y.
Steger, Julius, & Co., Colonial, N. Y.
Sterns, Al., Dorp, Schenectady.
Stevens, Leo, Washington Society Girls, B. R.
Stevens & Boehm, 325 E. 14, N. Y.
Stewarts, Musical, Bohemians, B. R.
Stewart, Harry, Rose Sydell, B. R.
Stickney's Pony & Dogs, Hempstead, L. I.
Stirk & Dan, 28 Hancock, Brockton, Mass.
St. Elmo, Leo, Pastor's, N. Y.
St. Onge Bros., 22 Portland, Worcester.

SPISSELL BROS. & MACK
IN "CAFE DE PARIS."
Jan. 13—Keith's, Providence.

Stone, Beth, Majestic, Des Moines.
Stuart & Keeley, Gaiety, So. Chicago.
Sturgis, Ida, Imperials, B. R.
Stutzman & Crawford, Bijou, Superior, Wis.
Sullivan, W. J., Bijou, Jamestown, N. D., indef.

BARRY AND WOLFORD

THE TOWN TOPIC TICKLE TALKERS. Tickling Furiously at Chase's, Washington, this week. Read what they say about the HIDDEN HEADLINERS:

WASHINGTON "POST."

"Though not especially large-typed and head-lined, George W. Barry and Maude Wolford seemed to strike the particular fancy of last night's audience. They gathered in most of the recalls of the evening. They are good, too, of their sort. They add new verses to hackneyed songs, and have actually succeeded in finding some strictly fresh jokes."

WASHINGTON "TIMES."

"HIDDEN HEADLINERS PLEASE AT CHASE'S THIS WEEK.

"Although not featured as a headline act on this week's bill at Chase's, George W. Barry and Maude Wolford won the lion's share of applause and responded to numerous encores. To their travesties on songs of the day were added a line of jokes brought right up to the minute."

WEEK OF JAN. 13, COLONIAL, NORFOLK, VA. BOOKED SOLID. THOSE SMART AGENTS, REICH & PLUNKETT.

Gus Edwards Says:

that "SEE-SAW"
is having great success with CURTIS, PALMER AND CO., and lots of other big acts.

Get your voices ready for the ballad hit of 1908,

"I AM WAITING FOR THE SUMMER TIME AND YOU."

P. S.—"I AM WAITING FOR THE SUMMER TIME AND YOU."

More P. S.—"I AM WAITING FOR THE SUMMER TIME AND YOU."

GUS EDWARDS MUSIC PUBLISHING CO.

Sully & Phelps, O. H., Fishkill, N. Y.
Sullivan & Pasquelena, Cedar Rapids.
Summers & Winters, Spellman, C. R.
Sntcliffe Troupe, Empire, Swansea, Wales.
Sutton & Sutton, High School Girls, B. R.
Sevengala, Vaudeville, Brockton, Mass.
Sweet, Eugene, 25 Cherry, Providence.
Sweeney, John S., 452 Turner, Allentown, Pa.
Swor Bros., 713 W. 63, Chicago.
Sylows, The, Parisian Belles, B. R.
Symonds, Jack, Grand, Marion, Ind.

T

Taneans, Elmira, N. Y.
Tanean, Felix & Claxton, 331 E. 93d st., N. Y.
Talcots, The, Crystal, Elkhart, Ind.
Taylor, Tell, La Salle, Chicago, indef.
Tegge & Daniel, 2148 No. Robly, Chicago.
Tempest Trio, 124 Booream, Jersey City.
Tenors, Four, Pat White's Gaiety Girls, B. R.
Thomas, David, c|o Moyer, Atlanta.
Thompson & Carter, City Sports, B. R.
Thompson, Harry, 112 Covert, Brooklyn.
Thorne, Mr. & Mrs. Harry, Hotel Braddock, N. Y.
Tiddlewinks & Dugan, 503 Hudson, N. Y.
Tierney, Belle, 74 N. Main, Woonsocket, R. I.
Tinney, Frank H., 812 Moore, Phila.
Tivoli Quartette, Orpheum, Kansas City.
Tomkins, Wm., Orpheum, Denver.
Torcat, Mohawk, Schenectady.
Toys, Musical, Taunton, Mass.
Travers, Belle, Orientals, B. R.
Trillers, The, Keith's, Boston.
Troubadours, Three, Majestic, Birmingham.
Troyer Lafe, Irwin, Goshen, Ind., indef.
Truesdell, Mr. & Mrs. Howard, Hathaway's, Lowell.
Trocadero Quartet, Dixieland, Jacksonville, Fla.
Tully, May, Shea's, Buffalo.
Turner, Bert, Crystal, Frankfort, Ind.
Tyce, Lillian, 733 Mt. Prospect, Newark.
Tyroleans, Fourteen, 242 E. North, Chicago.

U

Ulrich, Fritz, 2418 N. 16, Phila.
Usher, Claude & Fannie, 38 Henry, Jersey City.

V

Valadons, Aerial, 65 Sumner, Central Falls, R. I.
Valdare & Varno, Bloomington, Ind.
Valmore, Mildred, Toreadors, B. R.
Valveno Bros., 107 E. 31, N. Y.
Van Cleve, Denton & Pete, 236 E. 14, N. Y.
Van Gofre & Cotrely, 1628 Sutton, San Francisco.
Van Lee, James, Yankee Doodle Girls, B. R.
Vardaman, 270 W. 39, N. Y.
Vardon, Perry & Wilbur, Crackerjacks, B. R.
Variety Quartet, Brooklyn, N. Y.
Veda & Quintarow, Star, Monessen, Pa.
Vedmars, The, 749 Amsterdam, N. Y.
Vermette-Carpottie Trio, 451 Rue Breboenf, Montreal.
Verna, Belle, Majestic, Pittsburg.
Viola & Bro., 123 Montauk, Brooklyn.
Voelker, Mr. & Mrs. Frederick, Keith's, Phila.
Van Dell, Harry, Jan. 6-20, Casino, Atlantic City.

W

Waddell, Fred & Mae, Gaiety, Springfield, Ill.
Waggand & Waggand, Gem, Woonsocket, R. I.
Wahlnnd, Tekela Trio, 205 W. 22, N. Y.
Walters, Harry, 1553 Bway, N. Y.
Watson, Fred, Orpheum, Denver.
Watson Sisters, Irwin Big Show, B. R.
Waldorf & Mendez, Family, Mahony City, Pa.
Walton, Fred, & Co., Orpheum, St. Paul.
Walton, Irving R., Irwin's Majestic, B. R.
Waller & Magill, 102 7th ave., N. Y.
Ward, Alice Lillian, Denver, Col.
Ward, Klare & Co., Denver, Col.
Ward Trio, 640 32, Milwaukee.
Warner, Stanley M., Majestic, St. Paul.
Warren & Brockway, Reilly & Woods, B. R.
Wangdoodle Four, Vanity Fair, B. R.
Washer Bros., Oakland, Ky.
Walsh-Lynch & Co., Irwin's Big Show, B. R.
Walsh, George, Toreadors, B. R.
Washburn, Blanche, Broadway Gaiety Girls, B. R.
Waterbury Bros. & Tenney, Novelty, Brooklyn.
Waters, Harry, 1553 Broadway, N. Y.
Watson, Jos. K., Rollickers, B. R.
Webb & Connelly, Majestic, Ft. Worth.
Webb, Harry L., Beatrice, Neb.
Webb, Josie, Tiger Lilies, B. R.
Webb, Mabel, Pat White's Gaiety Girls, B. R.
Weber, Chas. D., Bowery Burlesquers, B. R.
Weber, John, Broadway Gaiety Girls, B. R.
Welch, Lem, Poli's, New Haven.
Welch & Maitland, Vanity Fair, B. R.
Wells, Pauline, Parisian Widows, B. R.
Wells, Billy K., Harry Bryant's, B. R.
Werden & Taylor, Poli's, Worcester.
West, John A., 161 W. 66, Chicago.
West & Benton, Oak Park, Sacramento, indef.
West, Harry, Washington Society Girls, B. R.
West, Ed., Parisian Belles, B. R.
Weston, Emma, Empire, B. R.
Weston, Sadie, Parisian Belles, B. R.
Wheeler Children, 2514 No. 25, Phila.
Wheeler & Rosey, 15 So. Clark, Chicago.
Whalley & Whalley, Bijou, Lorraine, O.
Whelan & Searles, 1520 Glenwood, Phila.
White, Dennison & White, Grand, Sharon, Pa.
White, Ed. & Rolla, Washington, Spokane.
White Hawk, 750 Westchester, N. Y.
White, Pat, Pat White's Gaiety Girls, B. R.
White, Tom, Lady Birds, B. R.
Whitehead, Joe, 408 W. 33, N. Y.
Whitely, James, Trans-Atlantics, B. R.
Whiteside, Ethel, Hackney Empire, London.
Whitman, Frank, Weber's Music Hall, N. Y.
Wiggans, Joe, Imperials, B. R.
Wilbur, Caryl, Hippodrome, Poplar, London.
Wilder, Marshall P., 256 W. 97, N. Y.
Wilfred & Lottie, Bijou, Bay City, Mich.
Williams, C. W., 3313 Jamaica, Richmond Hill, L. I.
Williams & Mayer, 309 W. 55, N. Y.
Williams, Jud, 20, Dodge's, Keokuk, Ia.
Williams, Joe, Jersey Lilies, B. R.
Williams, Sam, Union Sq., N. Y.
Williams & West, High Jinks, B. R.
Wills & Hassan, Majestic, Johnstown, Pa.
Wilson, Tony, Heloise & Armoros Sisters, 1 Prima rd., Brixton, London, S. E., Eng.
Wilson, Alf & Mabe, 256 W. 37, N. Y.
Wilson Bros., K. & P. 5th Ave., N. Y.
Wilson, Jack, & Co., G. O. H., Pittsburg.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilson, Sam, High Jinks, B. R.
Wilton, Belle, Vanity Fair, B. R.
Wincherman, V. F., 201 E. 14, N. Y.
Winkler & Kress, Park, Johnstown, Pa.
Wixon & Eaton, Folly, Chicago.
Wood Bros., Star, Toronto.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Woodford's Animals, Rose Sydell, B. R.
Woodford & Marlboro, Shelby, O.
Wormser Tots, 502 W. 3, Davenport, Ia.
Wordette, Estelle, & Co., 40 W. 34, N. Y.
World & Kingston, Shea's, Toronto.
Work & Ower, Orpheum, Boston.
Worthley, Minthorne, 125 Lexington, N. Y.
Wynn & Lewis, Poli's, Bridgeport.

Y

Yackley & Bunnel, Elm Villa, R. F. D. 6, Lancaster, Pa.
Yalto Duo, 229 W. 38, N. Y.
Yomamato Bros., Emerald, Adams Co., O.
Young & De Vole, 8 Lower 5, Evansville.
Young & Manning, 2130 Grant, Denver.
Young, Harry C., Lady Birds, B. R.
Young, Ollie, & Bros., 58 Chittenden, Columbus, O.

Z

Zamloch & Co., 1080 62 st., Oakland, Cal.
Zanoras, Cycling, C. O. H., Chicago.
Zaras, 4, 104 W. 40, N. Y.
Zeda, H. L., 211 E. 14, N. Y.
Zemo, Zemo Troupe, Star, Muncie, Ind.
Zenda, Parisian Widows, B. R.
Zeno, Bob, 348½ 1, Portland, Ore.
Zolas, The, Dominion, Winnipeg.
Zimmerman, Al., Empire, B. R.
Zinn's Famous Dancing Girls, Empire, San Francisco.
Ziska & King, Orpheum, Harrisburg, Pa.

BURLESQUE ROUTES

WEEK JANARY 13.

When not otherwise indicated, "L. O." after show indicates it is "laying off."

Americans, Star, Toronto.
Avenue Girls, Dewey, Minneapolis.
Bachelor Club, 13-15, Empire, Albany; 16-18, Empire, Holyoke.
Behman Show, Gayety, Birmingham.
Blue Ribbons, Waldman's, Newark.
Bon Tons, Majestic, Kansas City.
Boston Belles, 125th St. Music Hall, N. Y.
Bohemians, 13-15, Star, Scranton; 16-18, Jacob's, Paterson.
Bowery Burlesquers, Gayety, Baltimore.
Brigadiers, Star, Milwaukee.
Broadway Gaiety Girls, Imperial, Providence.
Bryant's, Harry, 13-15, Gilmore, Springfield; 16-18, Bijou, Reading.
Casino Girls, Empire, Cleveland.
Century Girls, Gotham, N. Y.
Champagne Girls, Bon Ton, Jersey City.
Cherry Blossoms, Bowery, N. Y.
City Sports, Gaiety, Brooklyn.
Colonial Belles, 13-15, Terre Haute; 16-18, Indianapolis.
Cracker Jacks, Gayety, Pittsburg.
Dainty Duchess, Star, Brooklyn.
Dreamlands, Theatre Royal, Montreal.
Empire Show, Dewey, N. Y.
Fay Foster, Eighth Ave., N. Y.
Girl from Happyland, Olympic, Brooklyn.
Golden Crook, Corinthian, Rochester.
High Jinks, Trocadero, Phila.
High School Girls, 13-15, Gayety, Albany; 16-18, Lyceum, Troy.
Ideals, Shubert, Newark.
Imperials, Lyceum, Washington.
Irwin's Big Show, Gayety, Columbus.
Jersey Lilies, Gayety, Indianapolis.
Jolly Grass Widows, Howard, Boston.
Jolly Girls, 13-15, Jacob's, Paterson; 16-18, Star, Scranton.
Kentucky Belles, Century, Kansas City.
Knickerbockers, Empire, Toledo.
Lady Birds, Park, Brooklyn.
Lid Lifters, 13-15, Bijou, Reading; 16-18, Gayety, Scranton.
Majestics, Gayety, Washington.
Mardi Gras Beauties, Casino, Phila.
Masqueraders, Gayety, Detroit.
Merry Maidens, L. O.; 20-22, Gaiety, Albany; 23-25, Lyceum, Troy.
Merry Makers, People's, Cincinnati.
Miss New York, Jr., Bijou, Phila.
Morning Glories, Trocadero, Chicago.
New York Stars, Euson's, Chicago.
Nightingales, Standard, St. Louis.
Night Owls, Greenwall, New Orleans.
Orientals, Academy, Pittsburg.
Parisian Belles, Monumental, Baltimore.
Parisian Widows, Gayety, Phila.
Pat White's Gaiety Girls, Star, St. Paul.
Reeves' Beauty Show, Standard, Cincinnati.
Reilly & Woods, Lafayette, Buffalo.
Rentz-Santley, L. O.; 20, Majestic, Kansas City.
Rialto Rounders, 13-15, Evansville, L. O.; 20, Empire, Chicago.
Rice & Barton, Murray Hill, N. Y.
Rollickers, 13-15, Lyceum, Troy; 16-18, Gayety, Albany.
Rose Hill, Gayety, St. Louis.
Rose Sydell, 13-15, Gayety, Scranton; 16-18, Bijou, Reading.
Runaway Girls, Palace, Boston.
Sam Devere's, Met. O. H., Duluth.
Scribner's Big Show, Gayety, Milwaukee.
Star Show Girls, Folly, Chicago.
Strollers, Empire, Chicago.
Thoroughbreds, 13-15, Des Moines; 16-18, St. Joe.
Tiger Lilies, Columbia, Boston.
Toreadors, 13-15, Indianapolis; 16-18, Terre Haute.
Trans-Atlantics, Lyceum, Boston.
Trocaderos, Garden, Buffalo.
20th Century Maids, Avenue, Detroit.
Vanity Fair, Westminster, Providence.
Washington Society Girls, Buckingham, Louisville.
Watson's Burlesquers, London, N. Y.
World Beaters, Gayety, Toronto.
Yankee Doodle Girls, Colonial, Cleveland.

JEROME & SCHWARTZ
ILLUSTRATED SONGS.

"COME BACK TO OLD MANHATTAN, DEARIE"
A Novel Ballad, Something Different from Anything Else in Slides.

"MY IRISH ROSIE"

"Any Old Time at All"
The Big Hit of "The Rich Mr. Hoggenheimer"
AND THE NEW SENSATIONAL IRISH HIT
"MISS KILLARNEY"
Beautiful Slides by DeWitt C. Wheeler.
All Songs Published by
FRANCIS, DAY & HUNTER
PUBLISHERS
15 W. 30th ST., NEW YORK CITY

LETTERS

A

Acuna, J. M.; Allison, Mrs.; Arden, Edwin.

B

Barnold, Charles; Buree, Jim; Berguin, Nellie; Bohme, W. A.; Bunnin, Rose; Burke, Chas.; Baird and Dunn (Chicago office); Barry, W. H. (Chicago office); Bedini, Gehan; Backman, Marie; Baron, C. (Chicago office); Brown, Mrs.; Billington, E. C.; Borfling, S.; Blair, Eugene, and Company; Blake's Animal Circus; Bernard, Nat; Bell, Mrs. Pete; Benson, Mrs.; Burkes, Juggling.

C

Cavain, Josiah; Conklin, Al.; Calhoun, William; Carleton and Terre (Chicago office); Claftin, Josie; Collins, M. D.; Crane, Lawrence; Charline and Charline; Curtis, W. D. (2); Cogswell, Sarah L. (2); Castellane, Tony; Carlisle, H.; Carrillo, Leo (2).

D

Darnell, Edith; Denby, Walter; Dumas, Florence; Deming, Arthur; Donnelly, Henry V.; Dutch, Mr.; Dudley, Harry.

E

Evans, Charles; Elliott and West (Chicago office); Emerson & Baldwin; Eckhoff & Gordon.

F

Fox, Mort; Fay, Elfie; Ford, John; Fay, Elfie (Chicago office); Fullam, Tom; Farren, George (2).

G

Gardener and Revere (Chicago office); Gaudy, Louise; Gilbert, John D.; Gillingwater, Claude; Gallando; Gibbons, Thomas (Chicago office); Grant, Bert and Bertha; Griffin, F. B.; Geer, J. H.; Guardot, Etiume and Company; Gardener, Gladys.

H

Herbert, Will; Hunting, Tony; Hammond, Charles; Hughes, Gene; Henry, William; Hale and Francis; Hill, Hamilton; Hale, George G. (Chicago office); Hefron, Tom.

K

Kara, Mr.; Kelly, John W.; King, Gussie; Kent, Dorothy.

L

Lackey, Jas.; Le Monts, The; Lawler, Charley, and daughters; Lacey, Harry, and Company.

M

Manton, George; McCart, William; Marks, Al.; Mears, Grace; Moore, Frank H.; Moore, Rhodes; Mills, Beecher H.; Morrison, Altrea; Mead, Will; Murata, Tokio; Moll, Robt.; Myers, George; McWaters and Tyson; McDonald, Mike; Mandell, Richard; McCord, Louis; McClair, Chas.

N

Nobles, Milton and Dolly; Neaser, Gus.

O

Otuita, Mlle.

P

Pringle, Aubrey; Palmer, Austin.

Q

Quigley, Helen.

R

Rose, Mr. (Spencer, Kelly and Rose); Ross, Budd (Chicago office), Robinson, W. A.; Rice, James R. (2); Ray, Elizabeth; Rollins, Maybelle; Reeves, Billy.

S

St. Onge, Fred; Salter, Irving; Sarll, Tony; Shayne, John; Simonds, Teddy; Smith, Charles Stephens, Hal.; Sutton, Harry; Sterling, Evelyn; Stanley, Gertrude; Sheck, E.; Sargeant, R.; Seligman, Minnie.

T

Tobin Sisters, The (2); Toledo, Gus; Tulsa; Tison and Brown; Thomas, Wm. H.; Tenley, Elmer.

U

Ulpas & Hella.

V

Vasco.

W

Wilson, Harry E.; Williams, Estella (2); Wallace, Franklyn; White, Lou; Whitaker, Raymond; Weaver, Jack.

Y

Young, Ollie (3).

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

Eckhoff and Gordon

THE MUSICAL LAUGH MAKERS

Want a Piano player, must also play little 'Cello and Brass. Address 246 W. 26th St., New York City.

WILFRED CLARKE

Presenting His Sketches

"NO MORE TROUBLE" and "WHAT WILL HAPPEN NEXT!"

Address, care Lambs' Club, New York City.

HARRY AND KATE JACKSON

Presenting "HIS DAY OFF." IN VAUDEVILLE. TIME ALL FILLED.

HARRY JACKSON, General Stage Director for JULES MURRY.

Address United Booking Office or Room 1, New York Theatre Building, N. Y. City.

FRED KARNO'S Comedians

Original London Comedy Company.

Manager, ALF. REEVES.

To whom address all communications, en route.

MONDAY, JAN. 13, ALHAMBRA, HARLEM, N. Y. C., "A NIGHT IN AN ENGLISH MUSIC HALL," with BILLIE REEVES, original "Drunk."

Playing return dates everywhere with bigger success than ever.

Slums of London, etc., in repertoire.

Productions Copyrighted. Pirates keep off.

Freeman Bros.

Those refined medley singers and dancers who do different styles of dancing. Now on the Sullivan & Considine Circuit. Coming East soon. Open for Burlesque or Vaudeville for next season.

A HAPPY AND PROSPEROUS NEW YEAR TO ALL.

Go-4TH AND Doyle

Week Jan. 6, Majestic, Ft. Worth, Texas. ("All Right") Week Jan. 13, Majestic, Dallas, Texas.

THE ECCENTRIC RECRUITS,

Swan AND Bambard

"On Guard" with W. B. Watson's Army, playing Grogan and the Sheriff in "Krausemeyer's Alley."

JAN. 13, LONDON, N. Y. Agents, WESLEY & PINCUS.

THE SPEAKER OF TALK

PHIL MILLS

In LEW SULLY'S nonsensical narration entitled "ORATORICAL DISTURBANCES"

JOE COOK

The Juggling Kid

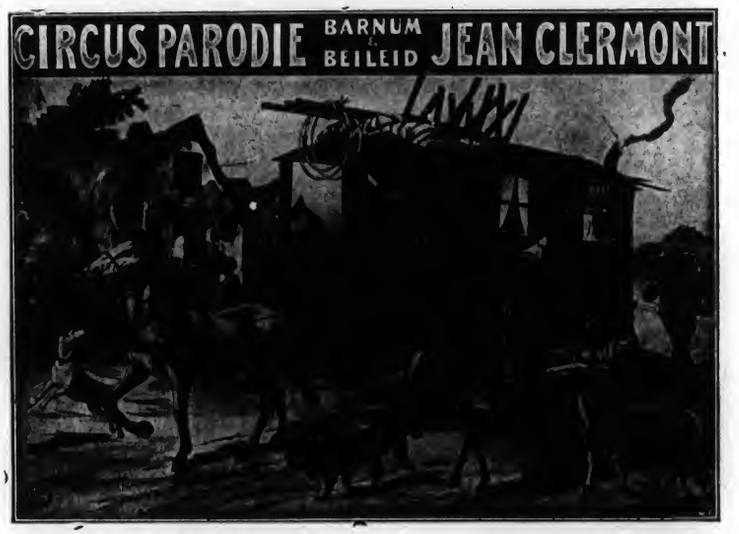
IN HIS OWN ORIGINAL NOVELTY, "JUGGLING IN THE DEPOT."

Direction JACK LEVY.

LILLIAN HALE & CO.

IN "THE PHANTOM RIVAL," BY SAGER DEAN.

One of the best laughing sketches in vaudeville. Big success everywhere.



Playing Klaw & Erlanger Circuit Open time after April 1st

JUST KIDS

RAWSON and CLARE

FEATURED WITH WEBER & RUSH'S "BON TONS."

THE FREAK AUTHOR-COMEDIAN.
I AM RICH, NOT IN MONEY, BUT IDEAS.

JAS. B. RICE

JAS. B. RICE

THE DUTCH CLOWN WITH THE TANGLEFOOT DIALECT.

VARIETY

A SMART ACT SMARTLY DRESSED.

INNESS and RYAN

KEITH-PROCTOR CIRCUIT.

SEYMOUR and NESTOR

Character Songs and Changes. 120 W. 116th St., New York. Phone 3470 Morningside.

Have Your Card in VARIETY

Formerly of CARVER and POLLARD

LOUISE CARVER AND

Formerly of GILLIHAN and MURRAY

TOM MURRAY

FIRST NEW YORK APPEARANCE

KEENEY'S THEATRE, BROOKLYN, JAN. 6th

"The feature from a humorous viewpoint is produced by Louise Carver and Tom Murray in their eccentricities in singing and repertoire, possessing a delightful personality."—Brooklyn "Eagle," Jan. 7.

Are You Going to Europe?

Established 1855.

Edwin H. Low's S.S. Agency

1123 B'way (cor. 25th St.), N. Y.

Choicest berths on ALL STEAMERS at lowest rates. Complete, reliable information with plans and sailings. Foreign monies and all travelers' checks. Letters of Credit, etc. Low's Pocket Cable-Code 50 cents. Send for LOW'S LIST OF SAILINGS, free.

JOS. W. COHEN'S

UNREDEEMED

Fine white DIAMONDS 25 per cent. lower than market value. Exchangeable at full price paid and RETURNABLE ANY TIME, less 5 per cent.

Diamond Broker

627 PENN ST., READING, PA.

MAGICAL APPARATUS

of every description, best make. Large illustrated catalogue, 15c. Small illustrated catalogue FREE.

BAILEY & TRIPP CO.,
P. O. Box 460,
CAMBRIDGEPORT, MASS.

I. MILLER, Manufacturer

of Theatrical Boots and Shoes CLOG and BALLET SHOES a specialty. All work made at short notice.

202 W. 23d St., New York. Tel. 100 Chelsea.
Mention VARIETY.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

"Variety's" Credential Cards to Correspondents for 1908 are now out, and only those for the coming year should be recognized.

No person without one is authorized to represent "Variety."

CHICAGO

By FRANK WIESBERG.

VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr. Monday rehearsal 9).—Stella Mayhew and Billee Taylor are the top liners. Miss Mayhew has a few catchy "coon" ditties, winning favor. "The Rain-Dears," with Louise Montrose, is the same scenic and electric novelty. Emmet Devoy and Company presented "In Dreamland"—well acted and written. Lew Hawkins has a few new stories, and made his usual hit. Daisy Harcourt is a talented comedienne and sang in a very pleasing manner. The novelty musical offering of Ferry Corwey brought response. Marie Florence is possessed of a cultivated soprano voice, and her range compares favorably with Edith Helena. Teddy Trio showed acrobatics from a spring board with comedy, and Rockaway and Conway in singing and dancing, made a hit, considering the early place. Lea and Opp have a very good string of Hebrew conversational talk and excellent parodies. The pair work well together, but are too hasty in delivering the material. They ought to do well in the large houses. Walter Beemerl assisted by a young woman, opened with club juggling. Three Leightons were billed, but transferred to the Olympic. Booker's Arabs closed.

EUSON'S (Sid J. Euson, mgr.).—"Dr. Dopey's Dippy Den," is properly named. It is in Manchester's "Gay Masqueraders." The vehicle is in two acts, and if anything is a "concoction" this output of Billy Hart's is a mild example. In spite of the chaotic nature there are pertinent subjects and a story which drifts aimlessly after the first act. It concerns idiots, undertakers, imbeciles and other pitiable objects, transformed into mock satire. One of the amusing incidents was when Billy Hart sauntered in the aisle of the lower floor in burlesque "mind reading." There are a great deal of nonsensical episodes, and each reflects more or less of the theme. Spangled dresses seem to be Mr. Manchester's hobby, for there is a liberal display. There are several catchy numbers, among them "Merry Milk Maids," rendered by Susie Fisher and girls, in drab gray dresses and lavender underskirts. Miss Fisher looks her best in that costume. "Marlitch," with Spanish costumes, was encored. Billy Hart handled the comedy in a thoroughly capable manner and gave the other male members opportunities. Eva Bryan is a prepossessing blonde. Harry Hayward was amusing as a "sissy" cowboy. Miss Fisher's low themulous contralto was clear and powerful. The Hayward-Hayward Company, including Harry and Jessie Hayward, George A. Mae and Lou Pistel, contributed a sketch entitled "The King of Blackwells," in which considerable comedy is derived by the black face comedian who is given much scope. It has amusing situations. Stewart and Raymond are expert instrumentalists and were encored. Bessie Pardue and "Eight English Roses," made better showing in a series of dances than most of the other English girl acts imported for burlesque. Smith and Baker are an animated pair of eccentric dancers. One is a fairly good comedian. They did very well; better than others in their line seen here.

EMPIRE (William A. Singer, mgr.).—"The Colonial Belles," second time in Chicago this season, remains unchanged.

AUDITORIUM (Klaw & Erlanger, mgrs.; Millward Adams, director. Sunday rehearsal 10:30, Colonial Theatre).—A diverting bill of excellence this week. There is a foreign atmosphere to it. Josephine Cohan and Company present a playlet by Fred Niblo, entitled "A Girl of the Times." It is full of action and some bright talk and proved very entertaining in view of the fact that sketches have an arduous road in the huge theatre. Madie Scott is a new-comer and hails from Ireland. She is billed as "The Daintiest Girl in Ireland," and acquitted herself admirably as a singer of the catchiest songs. She scored a real hit in an early place. Collins and Hart, prominent on the opening bill a few weeks ago, shared the laughing hit of the show with George Evans, who was billed to appear next week and strolled in at the last moment from Streator, where he makes periodical visits when in the Middle West. Fred Niblo held the stage with a good string of humorous stories, signalized by applause and laughter. Hardeen makes his initial appearance. His work is very similar to Houdini's, and he is making a good showing. The Gaudschmidts returned with their acrobatics, and May Belfort, Liane D'Eve and Eight Yullians hold-over.

OLYMPIC (Abe Jacobs, mgr. Monday rehearsal 9).—"Ye Colonial Septet," Inez McCauley and Company, The Pecchianis, Emile Subers, Barthoddi's Cockatoos, Cartwell and Harris, Radie Furman, Zeliah Covington and Company, Naomi Ethards, Russell and Church, Galacratus, Harry Jones, Gordon and Chacon.

HAYMARKET (Wm. Newkirk, mgr. Monday rehearsal 9).—Herrman the Great, Motweef-Hugoston Company, Grace Hazard, Berry and Berry, O'Brien, Havel and Lawrence, Hanover and Lee, Paul Barnes, Leeds and LaMar, Chas. Sanders, Fiddler and Shelton, Claus and Radcliffe, Tops and Topsy.

SCHINDLER'S (L. Schindler, mgr.).—Laurent Trio, Sparks and Sparks, Roberts Four, T. Roy Barnes and Bessie Crawford, Dorothy Vaughn, James Brown, May and Company.

NORTH AVENUE (Paul Sittner, mgr.).—Petersen Brothers, Seven Russell Comedians, Delgrau Trio, Jim H. Rutherford and Company, Lessik and Anita, Geo. Dillford and Company.

TEDDY (Geo. Powell, mgr.).—Forrest Family, Fielding and Fisher, Quinn Trio, Le Conde and Le Clear, Cherry Goode and Company, Mabel Walker.

IOLA (A. W. Roth, mgr.).—Three Daltos, The Great Pamplin, Crawford and Gardner, Three Barneys, Levin and Jackson.

IMPERIAL (P. J. Schaefer, mgr.).—M. Samuels, Dancing Ashwells, I. Levere, The Harts, Billy McKenzie, Ruth De Mar.

NATIONAL (C. R. Svening, mgr.).—Marvelous Mells, Wolmsley Brewer and Company, Wellington Brothers, Deming and Brogan, Evelyn Pearl, Jackman Brothers, Famous Wilson.

CRYSTAL (Fred Schaeffer, mgr.).—Geo. and Pauline Kidd, Eugenia Wand Segnin, Levigne and Jordon.

LYRIC (Chicago Heights).—LeRoy Blaud, Walker and Burrell, Chas. Selles, Lillian Burnell.

GARY (Gary, Ind.).—Ray Lee Wells, Roach and Hart, Minnie Hess, Arranmore Sisters, Bessie Lee.

FOLLY (John A. Fennessey, mgr.).—Ancient history properly served might enthuse a coterie of erudite individuals from an educational standpoint, but when an attempt is made to offer a repetition of obliterated humor such as constitutes "Married by Telephone," an alleged two-act musical farce exploited by the "Brigadiers" with intent to arouse the generous laughter of a burlesque audience, the effort should be abolished as irksome and futile. The piece was evidently not "written," but arranged by an anonymous veteran of the old burlesque school. If there is a plot it is not discernible, except for occasional reference to a political campaign which carried the action. There are too many conversational arguments and the talk is too draggy. The buffoon "camera" business, "heated chair" and slap stick are utilized as in the palmy days. There is a decided lack of agreeable comedy elements. There is very little in the proceedings to recommend. A new rag doll is badly needed. The "prop" carriage brought laughter. The stuffing of bread in the ears is not funny. Tim Healy is the principal comedian. In the second act he occupied the center of the stage most of the time. He seemed to be troubled with a cold and for that reason should be absolved, although the material is more at fault, and he handled the particles as well as could be expected under the disadvantage. The same characters prevailed through the show. Ed Rogers wore neat clothes and a black mustache, but contributed little to the comedy. There are several attractive musical numbers, mostly popular selections. The chorus has been selected with care. The girls are uniformly good looking and should be given credit for their effort to sing. They do not pose or "stall," as evident in other shows. The costumes are not so expensive or pretty as in the other Whallen and Martell attractions, except the very resplendent tights displayed in the "Amazon" drill. The stage was too dark in the "Good Bye, Tony" number. Lester Pike sang effectively in a deep baritone voice and Minnie Harrison rejuvenated the songs she sang. She is an ambitious young woman, always smiling and possesses a quantity of vivacity. Miss Moure also figured actively in numbers. Emma Krause commands a good Southern dialect and handled her share in an equally capable manner. "Cotton Blossoms," with special scenery, proved the olio feature. It was staged by Ed Rogers. The act is as good, if not better, than some of the "girl acts" seen at the first class vaudeville theatres. Lester and Moure in "A Day at the Beach" scored with their comedy and eccentric antics. Ed Rogers and Alice Warren have an old theme for "The Little Joker," in which Coster and East Side character songs are introduced to the liking of the audience. New material and more brisk action is necessary to make the show compare with the average. In its present condition it deserves commendation for its clean and untainted qualities.

NOTES.—Carrie Starr has joined Will H. Cross in a sketch now playing the time booked by the Western Vaudeville Association.—Gilmore and Castle, having finished their time on the Sullivan and Considine Circuit, are scheduled to open at Pastor's Theatre, Feb. 10.—Bush and Elliott are at present in California playing for Sullivan and Considine. They are due in Chicago about April 1.

Daly and O'Brien, with "Romance in Ireland" Company, will resume their vaudeville dates around New York in May and contemplate sailing for the other side June 15, having arranged time in London.—Bob Adams, the song writer, in charge of the professional department of Chas. K. Harris' Chicago office, it is rumored, will sever connections with the music publisher soon.—W. B. Watson, the burlesque manager, is negotiating with the Belleiaire Brothers for one of his Western Wheel shows next season. They will be featured as an added attraction.—Dora Marshall, who left the "Washington Society Girls" at Minneapolis on account of sickness, rejoined the company at the Folly last week.—Hallen and Fuller, and Walter Perkins and Company are headed for the Coast, opening on the Sullivan-Considine Circuit.—Grace Wilson, the pretty songstress playing the prima donna role in "The Show Girl," will leave that organization next week and probably return to vaudeville.—Signor Parbrani, of Daniels' Scenic Studio, left on Jan. 1 for Mexico, Cuba and South America in search of tropical scenes and other material for scenery. Edward Biederman, of the firm, is on a similar expedition in Europe.—Lew J. Welsh and Marie L. Estes will close with the Grace Hayward Company soon and return to vaudeville.—The bill at the Grand, Madison, Wis., this week, consists of Henderson's "School Boys and Girls," Roberts, Hayes and Roberts, the Raymonds, Ed. Hayes.—Disbro and Hardell, having closed with the Frank Spellman show, are now playing dates.—Dick and Alice McAvoy have a new act, entitled "Herald Square Jimmy," and are looking for an opening in this vicinity.—Business in the Far West has not been affected by the money stringency and shrimp in theatricals. According to authentic reports all the vaudeville theatres in the Northwest and Coast are doing their usual good business.—The Novelty, Topeka, Kansas, operated by Sullivan-Considine, opened on Monday. S. R. Wells is the resident manager.—The Ward Amusement Company, a vaudeville combination at present journeying in the South, will play dates for four weeks commencing next week. The organization includes Harry Ward, Manoro, Cuttell and two others.—Warren and Howard close with the Whiteside-Strauss Company at Akron, Ohio, on Jan. 18, and will resume their vaudeville engagements.—Lew Watson, manager of the "Washington Society Girls," was presented with a gold headed cane by the company. Fearing a dearth in chorus girls next season, Mr. Watson has signed up twenty-two damsels for next year.

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office,
1115 Van Ness avenue (Room 112).

ORPHEUM (Martin Beck, gen. mgr.).—Week 29: The Road Show continued in its second week, with The Arlington Four and Gallagher and Barrett added.

NATIONAL (Sid Grauman, mgr.).—Week 30: The program was of unusual length, with the result that some of the acts were cut from different performances and seldom, if at all, during the week was the bill given at its full strength. Howard and De Leon in a series of well chosen equilibristic and contortion feats opened the show, meeting with a favorable reception. McGreevy and Brown, song and dance duo, followed the usual routine, showing up well in their double work. Jack Lyle, monologist, was well thought of, thanks to some new material and a pleasing voice. Gracelyn Whitehouse was billed as the "Lillian Russell of Vaudeville." She possesses a voice of remarkable clearness and reached some high notes with charming ease. A stunning gown of cream and spangles won an open-eye stare from the women in the audience. Mr. and Mrs. Monroe had a vehicle in their "Beauty Doctor" that afforded them little opportunity, being a conglomeration of rough material that belongs to the past. The Kaufman Brothers, with their snappy singing and dancing act, registered one of the hits of the bill. Madam Veynon and her Trained Cockatoos was a big number in closing place. An elaborate stage setting and a large troupe of well trained tropical birds gave the act a good appearance. Grace Travers and Company in Frank Bacon's Japanese sketch, "As in a Looking Glass," was on at the matinees only.

WIGWAM (Sam. Harris, mgr.).—Week 30: Mrs. Tom Thumb was featured, with Mysticus and The Three Kuhns given considerable prominence in heavy-faced type. Mrs. Tom Thumb and her Lilliputian Company offered their familiar sketch, "Two Strings to Her Bow." Herman and Rice worked energetically with comedy acrobatics for laughs and got them. The Colby Family in their musical sketch, "An Evening at Home," made a strong impression, as did Charles Leora, who opened the show with some clever work on the flying trapeze. The Three Kuhns made their usual strong showing. Olive Madison and Company, producing "The Match Maker," received the "white envelope" after their first showing, and the clever girl trio, Buford, Bennett and Buford were added to the bill, to its advantage. Fred Lancaster, the baritone, went well.

VICTORY (I. Coleman Levy, mgr.).—Week 30: The bill was of a good standard and in pleasing quality ranked well with any local program of the week. The Two Raymonds, baton and wheel spinners, opened the program, the man being well up and scoring heavily. Fred McKenna's Trained Dogs were a pleasing feature. Reginald Travers and Company produced a dramatic sketch, entitled "The Rehearsal," in which the clever delineation of an old man character by Travers stood out. Al Fields closed after the first performance and Elona Leonard replaced him with character changes and songs. Polk and Martella, a pair of hard working eccentric comedians, earned a good volume of laughs. Fred Gambold, in an old opening act, revised almost beyond recognition, was one of the big successes of the week. The clever support rendered by the girls of the cast helped largely. Al Jolson in his second week was still the feature, going as strongly as he did in his opening week.

EMPIRE (Hal Curtis, mgr.).—Week 30: "What a Night" was the title of the J. P. Lee production by the stock company. Possessing a well defined plot, interpreted with clever dialogue (a trifle risque at times), the opportunities for laughs were frequent. In the olio were The Luigi-Pierro Troupe of Acrobats, The Macullas, rag modelers, and Zimm's Dancing Girls.

SIXTEENTH ST. (Al Onken, mgr.).—Week 30: Don Carlos and his Dogs made the feature, closing the show. Miles and Raymond, comedy sketch, won the laughs. West and Van Sickien, musical offering. "The College Gymnasium," stood in good favor. Wilbur Amos, the comedy juggler, amused and interested. Belle Howard and The Blackberry Sisters completed the program.

MISSION (S. Fried, mgr.).—Week 30: The following was the line-up of the Sullivan-Considine acts: Polly and Ethel Hazel, Nick Conway, The Werntz, Telephio Military Sextet, Morgan and McGarry, The Nelson Faranm Troupe.

NOTES.—The Tarrington, a Western States house at Long Beach, Cal., was burned to the ground on the morning of 23.—Harry Spear, of the Empire, was married to Nona Ritchie the past week.—The Norris and Rowe shows will open at the Auditorium Jan. 11.—The Kaufman Brothers are now playing the Sullivan-Considine time.—The Three Kuhns have signed for four week on the Pantages time of the Western States Circuit. Their wives, Buford, Bennett and Buford, will also follow that route.

THE ELECTROGRAPH.

First-Class Film Rental Service

199 THIRD AVE., NEW YORK
AGENTS FOR
Gaumont's American Films
12½ CENTS PER FOOT.
"THE PERSEVERING LOVER"
Agents for GAUMONT CHRONOPHONE.
Telephone 2994 Stuyvesant.

Fink & Ortloff

Tailors

1366 BROADWAY, NEW YORK.
Formerly with Max Marx.
Telephone 4467 38th St.

WANTED—Headliners and Good Acts . . .
who wish to break jump.
Send full information in first letter to
TYSON, NEW BON TON,
Vaudeville Theatre, Phila.

GROUND TUMBLER AT LIBERTY
Doing falls and half twists. Good cross tumbling. Late of Melrose Troupe.

Frank Collins

499 PAWTUCKET ST., LOWELL, MASS.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

MADDOX AND MELVIN

Address WESLEY and PINCUS

GEO. E. MURPHY AND CO.
WALT. E. WHITMAN
IN
OLD FRIENDS.

MAXIM No. 41

Such is an important factor in every man's life, but too many people depend upon it for success. Such is usually found when it isn't needed; it generally goes with those who work for it.

BOOKED—ASK WILTON.

BESSIE WYNN

IN VAUDEVILLE.
Direction of MR. E. F. ALBEE.

The Great Caicedo

KING OF THE WIRE.

Address per route or N. Y. CLIPPER.

ABNER HARRY

ALI AND PEISER

En Route T. W. Miner's "HIGH JINKS." ECCENTRIC COMEDY ACROBATS.
WEEK JAN. 13, TROCADERO, PHILA.

DeVelde & Zelda

Artistic Equilibrists

En Route, Season 1907-8, "THE LADY BIRDS."

RUBE KITTIE

Welch-Francis

Assisted by COYLE, BEATRICE and DYER.

BOOKED SOLID. Direction JACK LEVY.

WHAT THEY ALL SAY: A GREAT ACT.

AL RAYNO AND CO.

Introducing Their Wonderful Acrobatic Bull Dogs. Direction ALF T. WILTON.

Castellane AND Bro.

THE MOST SENSATIONAL TRICK CYCLISTS IN VAUDEVILLE.
Address Care VARIETY.

ELLA

Claus and Radcliffe

CLAUDE

Opened at the Haymarket, Chicago, this week. Result: Three little bows, and Mr. and Mrs. Audience in one loud acclaim, "Immense!" Majestic Theatre, Chicago, week Jan. 13.

James R. Waters

"THE SINGER OF THE GHETTO."
MANCHESTER'S "VANITY FAIR" COMPANY Jan. 13, Westminster, Providence.

A BEAUTIFUL SINGER OF NEWEST SONGS

GRACE WILSON

Closed with "THE SHOW GIRL" and will re-enter Vaudeville.
Address care VARIETY, Chicago Office.

SPECIAL FEATURE.

Potter and Hartwell

THE MAN WITH THE TWO HEADS.

NELLIE WALLACE

The Inimitable, Eccentric Comedienne

Re-opened December 30, Colonial Theatre

BILLY HART

Principal comedian and producer of all the material in
BOB MANCHESTER'S "GAY MASQUERADERS,"
a show that is being so well talked about all along the line.

DALY AND O'BRIEN

THAT FUNNY "TANGLEFOOT" DANCING ACT.
Not one in one like this one. EUROPE JUNE 15th.

THAT DAINTY ATHLETE

Little Belle Gordon

IN VAUDEVILLE.

RAY MAZIE

DUNCAN AND HOFFMAN

Comedians. 17 Minutes in "One." HOPKINS', LOUISVILLE, THIS WEEK.

"FOUR ENCORES AND SIXTEEN CURTAIN CALLS"
Phila. North Am.

"THE SONG BIRDS"

With WILLIAM BURRESS

Music VICTOR HERBERT Book GEO. V. HOBART

Management WILLIAM BURRESS—K.-P. Circuit.

CAST OF THIRTY ARTISTS

B. A. MYERS

Late Myers & Keller

Vaudeville Agent

Representing Only the Best Vaudeville Acts
Can Use Acts That Can Play Sundays . . . .

Back at the Old Address: 31 West 31st Street, New York

BOSTON

By ERNEST L. WAITT.

VARIETY'S Office, 278A Tremont St.

The vaudeville situation in Boston is back to the point where it was before the Steam Roller whistled and started up the road. In other words, B. F. Keith is "It" here, in vaudeville. He has no opposition.

In the Keith house this week there is an anniversary bill. It is a big bill, comprising fourteen acts and the kinetograph. Clayton White and Marie Stuart were headlined in their Hobart sketch, "Cherrie," a merry farce with some unusually bright lines. Bessie Wynn, with her new song, written by her little self, comes next and makes a good impression. She still uses the "plant" in the box and the gallery, but the audience likes it, even if it is old. Bert Levy returns, whistling "The Artist's Dream" and throwing his pictures on the canvas—a great act, finely done. The Romany Opera Company, a "K. & E. take-over," made a great success. This is one of the greatest singing organizations in vaudeville. Florence Quinn, although a tiny girl, can give many grand opera singers cards and spades. Walter C. Kelly as "The Virginia Judge" has a lot of new stories. He is very popular. The Lasky Quintet is finely presented and artistically perfect. Cooper and Robinson were the only colored folk on the bill, and made good instantly. Caron and Herbert as "The Clown and the Acrobat" are always good here, the finale being a scream. The Clarence Sisters, soubrettes; Ed Estus, acrobatic balancer; The Heras Family, really wonderful tumblers; The La Nole Brothers, comedy bar; Dudley and Chesiyn and the veteran Charles Frederick, illustoulst, complete the bill. It is a good variety bill, every number full of laughs. Business big all week.

ORPHEUM (S. M. Mowry, mgr.).—Even with its headliner out of the bill all week after Monday night, the Orpheum show is strong. Lily Lena made a big hit Monday. Her simplicity of manner and personal charms were not the least important part of it. Harry and Kate Jackson have a good sketch in "His Day Off," and do it well. The Kemps in "Going to Dahomy" get good hands, while the dramatic sketch, "The Operator," keeps everybody tense. This is one of the strongest, most thrilling sketches ever seen in Boston. The audiences seem to like and talk about it. It is another argument in favor of the belief that a strong, tense, dramatic sketch once in a while gives the substance to a bill which, many times, is lacking when an all-variety, all-comedy bill is put up. The Sisters Macarte, with their mid-air serpentine dance, are as good as when they were at Keith's recently. Hill and Whitaker have a good instrumental act, with some vocal novelties. W. H. Dillon returns with a new song or two, and The Madcaps do a romping acrobatic and dancing act that takes well. Fred Karno's "Night in an English Music Hall" also returns. Business very good.

AUSTIN & STONE'S (Stone & Shaw, props.).—Prince Luca's Cossacks are again the feature, with Caffrey and Grant, physical culturists; the La Rues, aerial poses; Chief Debro, the Eskimo, and his wife. In the theatre were Dolan and Dillon, Hughes Brothers, Mr. and Mrs. Harry Edwards, Charette, Grace Toledo, Norma Phara, and The Meadows Comedy Company. Business good.

LYCEUM (G. H. Bachellor, mgr.).—Harry Bryant's Extravaganza, one of those busy shows, is on this week, playing to good business. The girls are all quick workers.

PALACE (C. H. Waldron, mgr.).—Sam Hyams, of Joe Hurtig's "Girl from Happy Land," didn't know what struck the audience Wednesday night, for he got an enormous reception. But the house was filled with his friends, for he is a Boston boy. This company is new here, with new costumes, new faces and two new skits, "The Doings of Paris" and "On Shipboard."

HOWARD (Jay Hunt, mgr.).—Pictures of the Burns-Moir fight held high place this week and drew big crowds. "The Cherry Blossoms," the traveling company, with John Perry at their head. Lillie Perry, and Markey and Morgan were the olio features. The Howard's own bill included Matthews and Harris in "Adam the Second"; Gorman and West, singers; Keegan and Mack in "The Cowboy and the Squaw"; Mr. and Mrs. Larry Shaw, fancy dancers; Phil and Carrie Russell, The Two Dalys, Pike Brothers, and Dave Shaffer.

COLUMBIA (H. N. Farren, mgr.).—Johnnie Weber is the goods with the "Broadway Gaiety Girls." He is just the right kind of a comedian to please everybody. Blanche Washburn has a big place to fill, but does it nicely, for besides doing a stunt in the burlesques she is in the olio in a good sketch. The Bennington Brothers have a good ring act, while Clarence Marks, coon shouter, and Beatrice Haynes, singer, complete the bill. The Columbia stage on Thursday nights is used for a basket ball game, which draws lots of people. With the wrestlers Tuesday and amateurs Friday, the Columbia is a pretty busy place.

MOTION PICTURE HOUSES.—A new one, The Old South, opens next week on Washington street, opposite the Old South Church. This is on the site of the old Morris Brothers' Minstrel Theatre, famous years ago. Nat Burgess will manage it and the house will seat 700. The Scenic Temple, in what was formerly Berkeley Temple, is drawing good custom. In the vaudeville bill there this week are Henry T. Waite, violinist; The Visocchis, concertina artists; Mr. and Mrs. Alfred Bonnin, and J. W. Meywers, singer. At the Premier this week is featured Josselyn's panorama of "Ben Hur." The Comique is playing up "The Indian's Love Story," and the Unique is running "Parsifal" to good business. Manager Mack at the Hub has engaged Dave Ballantine, tenor; A. J. Fontaine, basso, and Tom Plant as his singing corps, also Master Francis E. Doherty, boy soprano. German scenes are featured at the Star this week, with a lot of comedy films.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—Although the Keith house has no opposition now in catering to high class vaudeville patronage, there was no falling off in the class of entertainment offered this week. Six of the acts taken over from K. & E. were on the bill, and there was no disposition to give these acts any the worst of the placing. May Irwin played the second and last week of her engagement. According to the terms of her contract, no other act was allowed to interfere with her in singing "coon" songs, and she met with the same favor as last week. She has proven a big drawing card. The new George Ade sketch, "The Mayor and The Manicure," was given its first showing and won its share of honors. It is bright and snappy. The Sheuck Brothers made their second appearance and won more honors with their splendid head and hand-balancing feats. The Zaretsky Troupe of Russian dancers pleased mildly, though their dancing in native style and costume ranks well up among the troupes shown here. The Kitamura Japs offered a familiar routine of perch, balancing and foot work, with their usual good effect. No number on the bill went better than Orth and Fern, who gave their familiar musical specialty, "Sign That Book." The Seven Mowatts held down the closing position nicely with their club juggling. The Meredith Sisters were back again with the same songs. The girls do very well with what they have, but each of their songs is well worn and needs replacing, particularly "Laughing Water," which will soon be as old as "Hiawatha." The sisters work hard, using five or six changes, and with new songs their act would still rank well up. The specialty used by Kelly and Ashby is also in need of a change. The bounding-table work just carries the act along, though several other acts are showing improvement along the same lines. Foster and his dog "Mike" were among the early acts and won their share of the honors. Collins and Brown, a German act, showed no improvement over their last appearance. Hafford and Mantell sprung some moth-eaten jokes and cross-fire talk. Este, Dutton and Este did well with their comedy acrobatics and cycling. Thomas Notter Dunne met with fair success in imitations, the place on the bill probably operating against him. Deery and Francis were more of the old-school talent, choosing worn songs and poor comedy. Whether purposely or by accident, Deery follows Jimmy Powers in his rube make-up, talk and actions.

AUSTRALIAN NOTES.

Sydney, Nov. 16.

Sydney is in the throes of a great coal strike. All the miners at Newcastle (N. S. W.), the greatest coal producing city in Australia, are out and there are turbulent times ahead if a settlement is not arrived at.

Williamson's "Mother Goose" Pantomime Company were to have opened in Newcastle during the strike week, but have decided to hold off indefinitely. Theatrical managers have apprised their employees living across the bay that they must live in the city until the strike terminates.

The leading electric lighting stations have notified the various playhouses that they have only enough material in hand for another week's supply of light.

Sydney's Tivoli has a very strong bill just now. Arthur Croxon, an acceptable London mimic, making a successful first appearance in a monologue. Most of his business has been worked by various performers at different times, but Croxon's work stands out. The Molasso Quartet has lost the principal male member, he being down with appendicitis. The remaining trio are working very hard to make the act go, but it loses a great deal of its value by the loss of the Molasso. Seeley and West, musicians; Alexander, Risley act; Five Whiteleys, Madame Rhodesia, juggler; Fred Bluett, Cranston and Mrs. Bennett, weak.

NATIONAL AMPHITHEATRE.—Manager Bain is back from the Melbourne show and reports splendid business from both houses. Little Laurie, a clever child contortionist; Joe Charles, comedian; Frank King, Pearl Lovell, Addie Barton, Brightie Smith, provide a very good bill.

Newcastle-King's Hall, despite the strike, maintains a great share of popularity. Several holdovers were reinforced on Saturday last by Kavanagh, boy juggler; Scott and Beresford, sketchists, very good; Beattie McDonald, Golden Duo, and Scott Brothers. Percy Wenton, who is a first favorite, is also on the bill.

THEATRE ROYAL (Brisbane).—Jack Russell, character vocalist, a very clever performer, is topliner. Victor Myers, a lilliputian comedian, also goes big. On a varied bill are Con Morent, comedian; Professor Parker, handcuff king; Bintch Jones, coon comedian; Eileen O'Neill, child instrumentalist, and the Lenton Trio.

TIVOLI (Adelaide).—Pastor, acrobat; Chrystal Sisters; Hagan and Fraser, Clara Keating, and a picture machine.

At Hobart, Lucas' "Gaiety Entertainers" are going well, Fanny Powers, a youthful mimic, scoring a big hit. Will Stevens, comedian; Frank Herbert, balladist; Powers Brothers, Jones and Williams, Rhodesbury and Dawson, Olive Carr and Ethel Leslie complete.

Rumor has it that there is to be a meeting of vaudeville managers in Sydney early this month. The Australian Vaudeville Association is attaining such dimensions that the proprietors are becoming afraid of it, hence the meeting. So far as A. V. A. matters are concerned there is no reason for complaint. Everything seems to be going on smoothly, with one exception, and that is the proposed amalgamation of the Sydney and Melbourne bodies. So soon as this great move is accomplished the London V. A. F. will gather the A. V. A. into its fold.

At Melbourne Opera House Tom Finglas, coon comedian, is the only new arrival since my last letter. He is credited with being a clever dancer. Also on the bill are Price and Revost, the "copy" act; Hayman and Franklin, Le Sylphe, Jack Willis.

Talking of "copy" acts, a well-known Australian acrobatic team have introduced a great deal of the comedy business of Price and Revost into their act. The "pinch" is pronounced, but little effect is obtained. Again, a youthful juggler has built his act all around that of Hartley, the English school boy juggler; his "pinch" is even more absurd than the previous one, and met with shrieks of silence when I saw it last week.

At the Melbourne Gaiety Brennan's Entertainers have put up a record. Strong bills have been served up each week. McKisson and Kearns, Antonio's Dogs and Monkeys, Carlton and Sutton, Olga Montry, Arthur Tauchert, and Coleman Sisters.

At Wonderland City William Anderson perpetrated a Coventry pageant anent Lady Godiva. The introductory performance was spoiled by a heavy shower of rain.

Melbourne A. V. A. gave Maurice Geraldo (of the Juggling Geraldos) a splendid send-off last week. There was a suggestion that he should be presented with a gold badge in consideration of the good work he had accomplished for the association, but Maurice said "No, boys, give me one of the plain ones, such as you wear yourselves," and it went at that.

Michael Nolan leaves for England shortly. Mike is not the "bhoy" of old, but the trip out has worked wonders with him, and he should do well on his return.

Noni Rickards, daughter of King Harry, and the wife of Treasurer Maas, of the Sydney Tivoli, has presented hubby with a baby daughter.

ALBANY, N. Y.

GAIETY (H. B. Nichols, mgr.).—Dave Marion and his Dreamland Burlesquers is the best show to strike Albany this season.——PROCTOR'S (Howard Graham, mgr. Monday rehearsal 10).—Reynard, ventriloquist, well received; Camille Trio, acrobats, good; Brown, Harris and Brown, did well; McKenzie and Shannon, "Shine Flirtation," good; Clifford and Burke, conversationalists, well received; Ethel McDonough, "The Girl Behind the Screen," fair; Parker's Trained Dogs, pleased. MARTEL.

ATLANTA, GA.

ORPHEUM (Ben. Kahn, mgr.).—Fred Zobedie, equilibrist, none better; "Little Jim" McEachern, juvenile songster, went big; Leo Carrillo, monolo-

ANNOUNCEMENT TWENTY-FIFTH SEASON.

4 EMPERORS 4

OF MUSIC.
TWENTIETH WEEK WITH
GRACE CAMERON OPERA CO. FRANK RUSSELL, Manager.

ELLIS MONA

Blamphin and Hehr

England's Premier High-Class Comedy Duettists.
Success, Cumberland, Md. (second week), special attraction.

Wanted For the Hub Quartette

A No. 1 BASS and TENOR. Must have strong voices. Big act. Big money. Bookings right to New York. Apply or write
FRED LANCASTER, Wigwam Theatre, San Francisco, Cal.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

FRANK FOGERTY

"Ain't I Right, Boys?"
The Dublin Minstrel

Booked Solid until June, 1908. K. & P. Circuit

BERRY AND BERRY

"Berry and Berry, in a musical melange, infuse lots of pretty musical numbers on various instruments, and a bunch of good, wholesome, infectious fun into their act, which pleases mightily."—(Orpheum Theatre)—St. Paul Pioneer Press, Dec. 9th.

JAN. 6, HAYMARKET, CHICAGO.

Adele Fred

The Astaires

Juvenile Artists

Presenting a novel Singing and Dancing specialty

Address as per route, or 243 W. 45th St., N. Y. City.

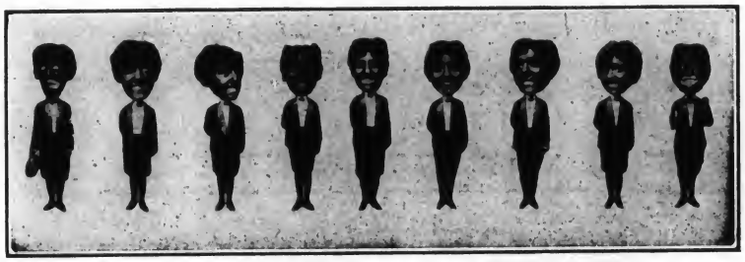
Act staged by Ned Wayburn

SCOTT AND WHALEY

ECCENTRIC COLORED COMEDIANS.

NOW ON KEITH-PROCTOR CIRCUIT.

McMAHON'S



"PORTER MAIDS"

THE MAGNETIC

MAIDA DUPREE

Singing and Dancing Comedienne.

"High School Girls." Jan. 13-15, Gayety, Albany; 16-18, Lyceum, Troy.

A 12 MINUTE LAUGH.

DEARLY ARVILLE

The Versatile Comedienne.
Time filled until Feb. 15.

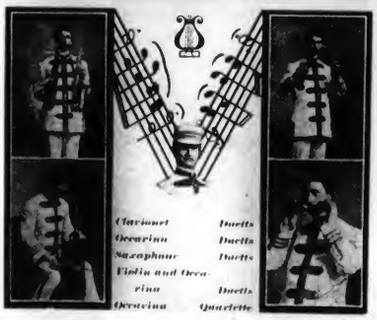
Permanent address 375 Central Park West, New York. 'Phone 7513 River.

VAUDEVILLE SURPRISE

JOLLY JOHN LARKINS

ORIGINAL CONCEPTION IN ONE

Wesley & Pincus
Exclusive Agents



OZARTO

Double Instrumentalist

Presenting the most Artistic and Sensational Musical Novelties extant.

The Act that has never been duplicated. A revelation to the musical world.

ALL AGENTS.

Address MOZARTO
257 West 34th St., NEW YORK

Return to Vaudeville

Sisters La Tour

California's Favorite Comediennes

A REAL COMEDY ACT. UNDER PERSONAL DIRECTION

REICH & PLUNKETT, VAUDEVILLE AGENTS

1138 BWAY., N. Y. C.

Phil Ott, Nettie Nelson and Al Stedman

with the "Sam Devere" show
in "DR. NEARLY, A DOCTOR."

A SENSATIONAL EUROPEAN NOVELTY.

THE 3 ERNESTS

TRAMPOLINE HORIZONTAL BAR ARTISTS.

A featured attraction on Sullivan-Considine Circuit. Address care VARIETY.

ADAMINI - TAYLOR

In his ITALIAN CHARACTER impersonations, assisted by eminent Violiniste as

"THE STROLLING MUSICIANS"

JAN. 13TH, PROCTOR'S, TROY, N. Y.

Correspondents Wanted Wherever There is a Variety Performance.

GEO. J. LAMBERT and WILLIAMS ETTA

This Week, Novelty, Brooklyn LIGHT ENTERTAINERS Next Week (Jan. 13), Gotham, Brooklyn

Under Direction of JENIE JACOBS, 1402 Broadway, New York

STELLING AND REVELL

Europe's Representative Gymnastic Comedians

BOOKED SOLID **KEITH-PROCTOR CIRCUIT**

gist, one of the hits; Stanley and Cogswell, comedy skit, well rewarded; Olympia Quartet carried off honors; Alethea Duo, fair; Marzello and Woulfe, comedy bar, held them nicely. BRIX.

BINGHAMTON, N. Y.

ARMORY (E. Hart, mgr.).—Exceptionally strong bill, headed by The Military Octet, which proved a treat; James P. Conlan and Lillian Steele, singing and dancing, good; Wentworth, Vesta and "Teddy," the unique clowns and their educated dog, very good; Cecelia Weston, character comedienne, good; The Five Pluosoffis, jugglers, very entertaining; Kelso and Leighton, "The Lady Burglar," good; Hal Merritt, "Poster Girl Monologue," entertaining. JOGGARET.

BUFFALO, N. Y.

With the opening of comic opera at the Teck, "Advanced Vaudeville" steps out, leaving the field clear for Shea's.——SHEA'S (M. Shea, mgr. Monday rehearsal 10).—A capital headline bill and capacity business. Minnie Seligman and William Bramwell, "A Dakota Widow," proved a one-act comedy causing much laughter; World and Kingston pleased in singing and dancing; DeWitt Burns and Torrence, in "The Awakening of the Toys," very clever; Bellclair and Kramer in feats of strength, good; Ellmore Sisters in "The Actress and the Maid," a laughing hit; Dixon Brothers were original and excellent; Murphy and Frances, good coon shouters; Paul Conchas gave an act seldom equalled on the stage.——GARDEN (Columbian Amusement Co., directors; Charles E. White, local mgr.).—Is doing a capacity business. The Golden Crook Burlesquers have a big drawing card with John L. Sullivan, Jake Kilrain and Kid Cutter. The company carries a good line of vaudeville specialties which take well. Next: "The Trocaderos."——LAFAYETTE (Empire Circuit, directors; Charles M. Baggs, mgr.).—"The Twentieth Century Maids" filled the house. Terry McGovern and Young Corbett were special features. "A Trip to Panama," Comella and Eddle, Pauline Moran, Fern Melrose, Abe St. Clair, May Strehl and others in the olio and a good chorus. Next: Reilly and Wood's Big Show.——HIPPODROME (Jas. Atherton, mgr.).—La Contra and La Rue in a musical act, went well. Ill. songs and animated pictures to good returns.——GRAND (A. Schlayter, mgr.).—Gertrude Richter, child song and dance, pleased, and changes in ill. songs and moving pictures pleased; good business.——BIJOU DREAM (Chas. E. Dempsey, mgr.).—Jack Morton and Fred Delaware pleased in singing; new motion pictures and ill. songs filled the house. ——GOLDEN PALACE.—Doing a good share of business. Frederick the Great, a skillful magician, helped out a good bill.——NEW.—The Passion Play has had a run of ten weeks.——The East Side motion picture shows are having good business. La Grant finds favor with West Side audiences.——NOTES.—The Golden Crook Co. lost Monday's matinee at the Garden on account of non-arrival of baggage.—The Stewart Comic Opera Co. occupy the Tech instead of "Advanced Vaudeville," and had a packed house on the opening Monday. DICKSON.

CAMDEN, N. J.

BROADWAY (John C. Peebles, mgr.).—There was a strong bill offered here this week with Robert L. Dalley and Company in the sketch "Fun on a Trolley" as the big feature, and it proved a big hit. Martinetti and Sylvester, comedy acrobats, were also well liked; Hoey and Lea, Three Nightingales, Emil Hoch and Company, Phil Bennett, Zarrell Brothers and Zaino made up the remainder of the program.

CINCINNATI, O.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsals 10).—Three dumb acts in eight spoil any bill. The show may be classed as fair. The opening, Mlle. Martha, strong; George W. Day, blackface, good; Mr. and Mrs. Jimmy Barry in "At Hensfoot Corner," clever; the Ruppelts, acrobats, great; Chris. Richards easily the hit of the bill, and will be expected to return regularly; Six Glinserettis, acrobatics, cleverly performed; "That" Quartet, the best; Harry Houdini, "jail breaker," big drawing card. Houdini performed the feat of escaping from a large milk can for the first time here, and had them all guessing. ——STANDARD (Frank J. Clement, house agt.).—"Behman Show." If an audience had ice water in their veins they would have laughed at the work of Pete Curley, Mark Bennett, Tommy Glenroy, Frank Moore, Ned Dandy and James C. Morton in "Hey-Diddle-Diddle," the closing burlesque. The opening brings out the entire strength of the company in "The Passing Review," a cleverly written musical piece. Mollie Williams is the real thing among the women. The "Behman Show" would make a hit in any first-class theatre in the country, and is playing to capacity business.

CLEVELAND, O.

HIPPODROME (Max Faetkenheuer, mgr.).—The opening number, "Coaching Days," is still retained with its former success; Power's Elephants do many stunts; Harry Brown, colored, pleased; Cinquevalli, marvelous juggling; Alexandoff Troupe, Russian dances; Baron's Burlesque Menagerie, much delight; Edmund Bosanquet, violinist, master of the instrument. The close of the show, "The Cloudburst," creates enthusiasm. Seats are all sold out at every performance up to date.——KEITH'S (H. A. Daniels, mgr.).—An all-star bill is at Keith's this week, being one of the best vaudeville shows in this town. Asra opened the show and proved a clever billiard ball manipulator; Willie Weston, imitations, won favor; Willard Simms in a laughable comedy, "The Crickets," novel singing and dancing act; Swor Brothers, blackface artists; Clarence Wilbur in "The New Scholar," hit of the bill; Carrie De Mar, comedienne, very good; Ella Bradna and Frank Derrick, daring bare back act and they do many feats of skill.
WALTER D. HOLCOMB.

CUMBERLAND, MD.

ACADEMY OF MUSIC (Mellenger Bros., mgrs.). Nilssons' Aeriel Ballet, good; Forbes and Forbes, blackface, very clever; Adele Nilsson, serpentine dancer, good.——WEILAND (John Kirk, mgr.).—La Petite Jean, "Dixie Queen," clever; May Brady, ill. songs.——SAVOY (Ben Wolf, mgr.).—Motion pictures and ill. songs.
W. D. ROHRER.

DALLAS, TEX.

THE MAJESTIC (Interstate Amusement Co. Monday rehearsal 11).—Week Dec. 30: Melbourne MacDowell and Virginia Drew Trescott, headliners, pleased; the Five Columbians scored heavily; Arthur Huston and Company, comedy juggling, much satisfaction; Bert Lennon, character impersonations, well received; Edward Berger, equilibrist, interesting; Geo. W. Stewart entertained. Enjoyable bill. Business good.
M. S. F.

DENVER, COL.

ORPHEUM (Martin Beck, gen. mgr.).—Week Dec. 30: Tom Nawn and Company, familiar sketch, big favorites; the La Scala Sextet, operatic vocalists, added feature, repeatedly encored; "Silvers" Oakley and Chas. Siegrist, laughing hit. Siegrist's "Double From the Floor" a sensation; Eva Mudge scored strongly; Pete Baker, songs and stories, won laughs; Vivians, sharpshooters, interesting exhibition; "The Golden Graces" held the audience to the finish.——MAJESTIC (Jno. Cordray, mgr.).—This house has caught on well. Harry First and Company in "The Marriage Fee," excellent playlet, the laughing hit; the Faust Brothers, pantomimists, scored heavily; Harold Shaw and Company in "Out in the Night," well received. The act has the familiar "burglar and child" plot, but was handled nicely. Delil Franci Domenclo, operatic tenor, unable to finish on account of severe cold; L. T. Johnson, ventriloquist, good; Flood and Hayes, barrel jumpers, pleased.——CRYSTAL (Wm. A. Weston, gen. mgr.).—The Jewel-Morton Troupe, clubs, excellent and handsomely costumed; Baroness Von Zieber, vocalist, enthusiastically received; Gehan and Spencer, dancers, hit of show; Gillihan and Brogee, singers and dancers, comedy to themselves, scored heavily; Mr. and Mrs. Guy Bartlette, juvenile sketch, well liked.——NOVELTY (Bert Pittman, mgr.).—Williams, Thompson and Copeland, rough comedy, caught on big, Thompson funny comedian; Frank Bacon and Company, "Going Home," well received; Garrier and Etherton, another sketch, good; Jessie Livingston, comedienne, did nicely; LeCall, gymnast, very good.——NOTE.—Gehan and Spencer, at the Crystal, were with Jos. M. Woods' "Boy Wanted," which disbanded after playing the Novelty week 16. None of the boys received their last week's salary. H. X. B.

DES MOINES, IA.

MAJESTIC (Fred Buchanan, mgr.).—Week 30: Petching Brothers, musical act; Three Meers, comedy wire, good; Watson, Hutchings and Edwards, comedy sketch, rough but carried; "Ace of Trumps," by Rose Coghlan, weak; Okabe Japs, excellent acrobatics; Dixon and Fields, "German Sailors," interesting; "Eight Vassar Girls," musical, enjoyable; kinodrome showing new films.——EMPIRE (Ruben Bros., mgrs.).—Howard and Germaine, acrobatics, good; Rankin and Leslie, comedy musical, ordinary; Claire Maynard, character singer, entertaining; Hershall's Dogs, well trained; Ruth Severence and Company in "Nowadays," exciting and amusing.

DUBUQUE, IA.

BIJOU (Jake Rosenthal, mgr.).—Bellclaire Brothers, gymnasts, best ever; Dolph and Susie Levino, very good; Zola Sisters, mirror dance, novelty; G. Herbert Mitchell, monologist; Lewis Joseph, dancing, fair; Al. Tierney, ill. songs, indefinite, and kinodrome.——LYRIC (William L. Bradley, mgr.).—Moving pictures; fair business. Sunday agitation by local law and order league may stop Sunday operations. VERA V. HAAS.

DULUTH, MINN.

BIJOU (Joe Maitland, mgr.).—Al. Carlisle's dogs and ponies, very good; St. John and Le Flore, well received; Hobson and Sheldon, neat sketch; Sheffer and Trimmer, song and dance, good; Manning Twin Sisters, clever; John McDowell, ill. songs. ABE.

FILMS FOR RENT

EUGENE CLINE

Stores Located as Follows:

EUGENE CLINE, 59 Dearborn St., Chicago, Ill.
EUGENE CLINE, Third and Nicollet Aves., Minneapolis, Minn.
EUGENE CLINE, 268 S. State St., Salt Lake City, Utah
EUGENE CLINE, 6th and Olive Sts., St. Louis, Mo.
EUGENE CLINE, 1021-23 Grand Avenue, Kansas City, Mo.
EUGENE CLINE, 717 Superior Ave., N. E., Cleveland, Ohio
EUGENE CLINE, 22½ S. Broad St., Atlanta, Ga.

EASTON, PA.

ORPHEUM (J. F. Osterstock, mgr.).—Harry La Rose and Company in "The Sailor and the Horse," very acceptable headline attraction; The Pantzer Trio, gymnasts, scored heavily; Brown and Nevarro, character changes, very good; Sam Williams, pianologue, excellent; Geo. Whiting and the Melnotte Twins in "A Whirlwind of Nonsense," highly pleasing, got a number of calls; Lavelle and Sinclair, songs and dances, well received; Belle Hathaway's Monkeys, very amusing. G. GREUP.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—Three Fredericks, strong act; William H. Burke, good; McWade, May and Company, hit; Tyson and Fennell, clever dancing act; George W. Evers, scored.——RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Lizzie B. Raymond, Falardaux and Bohme, Brand Sisters, Harry Reed, Laura Martiere and Minnie Wilson; strong bill. J. M. BEERS.

EL PASO, TEX.

ORPHEUM (Martin Beck, gen. mgr.).—Week 1-6: Chas. Ledegar, bouncing rope, very good; Kathleen De Voe, monologist, fair; Inman's Dogs, Canfield and Carleton, very amusing; Capt. Webb's Seals.——MAJESTIC (Frank Rich, mgr.). —Week 1-7: Sherman and Fuller, entertaining; Olive and Mack, well received; Lillian Starr, favorite; Onslaw and O'Brien, amusing.
F. W. CAMPBELL.

FORT DODGE, IOWA.

MIDLAND (Wm. P. Dermer, mgr.).—Commencing 6 this house, heretofore dramatic, will have vaudeville three nights a week. The acts will play the week between Mason City and Fort Dodge.——EMPIRE (I. H. Bernstine, mgr.).—Moving pictures and ill. songs pleasing good crowds. Blanche Tennant has severed her connection here and is now singing at the new Delight.——DELIGHT (H. P. Spencer, mgr.).—Moving pictures and ill. songs pleasing good crowds.

FORT WORTH, TEX.

MAJESTIC (Interstate Amusement Co.).—Week Dec. 30: Mlle. Esmeralda, xylophone, good; Carol and Farnum, acrobatic, fair; Coletta Powers and Company, laughable sketch; James F. McDonald, monologist, good; Marlon and Pearl, acrobatics, fair; Charles Silow, contortionist.——LYRIC (Geo. W. Barnhart, mgr.).—Vane and Declairville, aerial, topnotchers; Gladys Meddleton, soprano, good; Curran and DeGray, comedy sketch; C. E. Able, ill. songs. F. H. BARNES.

HARTFORD, CONN.

POLI'S (Harry Bailey, mgr.).—Capt. Geo. Auger and Company, "Jack, the Giant Killer," headliners, and have a first class act; Gertrella, soubrette, excellent as a gymnast also; C. W. Littlefield is well liked, his skill as a mimic unequalled, his singing very sweet and a good story teller; Mr. and Mrs. Robyns present "The Counsel for the Defence," a good act in which he excels; Knight Brothers and Sawtelle, dance splendidly, sing well, comedy below the average; The Searl and Violet Allen Company, in "The Traveling Man," funny and moves lively; Dunedin Troupe, acrobatic cyclists, work hard and win solid applause.——SCENIC (H. C. Young, mgr.).—Henderson and Dotson, colored entertainers, very good; Cliff Bailey, pleased; Jim Dilkes, selections on different instruments, fair act; Ernest Phillon, a local singer, is winning deserving applause singing ill. songs. M. W. MORRON.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—Will H. Murphy and Blanche Nichols head the bill, "From Zaza to Uncle Tom," the hit; Zazell and Vernon Company, interesting acrobatic comedy pantomime; Kennedy and Rooney, pleasing; Martin Brothers, xylophone experts, clever; Netta Vesta, very neat singing act; Anita Bartling, juggler, fair; Henry Clive, monologist and burlesque magic, very clever; Murray K. Hill, songs and talk. JOHN KAY.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, mgr.).—Big hit of program Julius Tannen, monologist; Eleanor Falke, always popular here; Harry Allister, very

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

THE NOSSES
179 W. 47th St.,
New York.

THE FAMOUS
JACKSON FAMILY
WORLD'S MOST MARVELOUS CYCLISTS.

WILDER Marshall P.
256 W. 97th St., New York.
Phone 2188 Riverside.

HERBERT LLOYD
And His Principal Assistant
LILLIAN LILYAN
In Front of the "RAADHUS" (City Hall), Copenhagen, Denmark.

It isn't the name that makes the act—
It's the act that makes the name.

THE KING OF IRELAND,
JAMES B. DONOVAN
AND
RENA ARNOLD
QUEEN OF VAUDEVILLE.
DOING WELL, THANK YOU.
ALF T. WILTON, Agent.

FRED ZOBEDIE
World's Renowned Gymnast.
Booked Solid Until June 1st, 1908.

La Nole Bros.
Comedy Gymnastic Novelty
REICH & PLUNKETT, Agents.

WILBUR DOBBS
Comedian—Miner's "Americans"

Chris Richards
England's Eccentric Comedian
JAN. 13, KEITH'S, COLUMBUS.
MARINELLI, AGENT.

JOHN C. SALLY
Rice and Cohen
Presenting "A Bachelor Wife."
WEEK JAN. 13, ORPHEUM, OAKLAND.

Ames AND Feathers
NOVELTY ACROBATS.
Watch our "Mut"
In Vaudeville.

THE MYSTERIOUS CONJURER
"SILENT" MORA
And His Company of Trained Chickens.
At Present Feature Grahame Stock Company.

ROWLAND
The Great Tramp Juggler

DICK McALLISTER
ORIGINAL
SECOND SEASON, Gus Hill's "Around the Clock" Company.
America's Original "That Bad Boy (Late of Fred Karno's), "Night in an English Musical Hall."
Permanent Address, care DISBECKER, 66 IRVING PLACE, NEW YORK CITY.

Clifton Crawford
Direction JOE HART.

Melville AND Morgan
TWO DANCING GIRLS, with "Avenue Girls."

George Connors
"STRAIGHT MAN"
With "Avenue Girls"—"The Hallway Tenor."

RICE & PREVOST
IN
"Bumpty Bumps"

MAX GRACE
Ritter and Foster
ACROSS THE POND.
Address care SOMER & WARNER, 1 Tottenham Court Road, London, Eng.
ALF T. WILTON, American Agent.

Grace Orma
SIX FEET IN "ONE."
DIRECTION OF
JENIE JACOBS

BENJ. CHAPIN
as
LINCOLN
In His Own Original One-Act Play
"AT THE WHITE HOUSE"
HEADLINER
Week Jan. 13
KEITH'S, PHILA.

Balno and Shaw
BURLESQUE ECCENTRICS.
N. Y. Hippodrome, indef.

JANE GILBERT
With MAY TULLY IN "Stop, Look and Listen"
JAN. 13, SHEA'S, BUFFALO.

Why not have a cartoon of yourself or act for lobby, or a diagram of your tricks?

I'LL DRAW THEM FOR YOU

LEO CARRILLO

BE ORIGINAL

If you are, this is the best protection

Address care VARIETY

successful with impersonations. Headline act, O Hana San and Company in "The Geisha's Dream." Attractive in a pictorial way. Guyer and Crispi's hurrah finish brought applause. The Barrows-Lancaster Company well liked in their "A Jolly Jollier," and the Montrose Troupe gave fine acrobatics. A French team of singers, Les Aubin Leonel, interest, but the interest soon dies out, as the latter half of their offering is hardly worth while.——GAYETY (Edward Shayne, mgr.).—"New York Stars." Tyson Sisters much in evidence, and a good lot of chorus girls.——EMPIRE (Henry Burton, mgr.).—"Star Show Girls" to good business. G. W.

JOHNSTOWN, PA.

MAJESTIC (L. B. Cool, mgr.).—Adelaide Herrmann in a clever magic act, headliner; Middleton and Spellmyer, "A Texas Wooing," a close second and is featured; The Dixie Serenaders, colored entertainers, are pleasing the audiences; Lambertt, musician, impersonations, fine; Rossaine and Doretto, eccentrics, good; Whittle, the ventriloquist, good; Gilbert and Katen, Hebrew comedians, amusing.——PARK (H. W. Scherer, mgr.).—Minerva, handcuff queen, the feature act, good; Kennard Brothers, eccentric acrobats, ordinary; De Chantal Twins, in songs, sing well and dress well; The Silbor Four, singers and dancers, clever.——CAMBRIA (H. W. Scherer, mgr.).—Al Field's Minstrels, good, the singing being especially fine. Keilar and Thurston, 16-17.

JESTICAM.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr.).—Week 6-8: The Poirlers, headliners. Nettie Fields, good; Funny Gerdallar, pleased; Young and Brooks, well received; Russel and Devere, liked.

A. J. STEVENS.

KALAMAZOO, MICH.

MAJESTIC (H. W. Crull, mgr.).—Week Dec. 30: Hayden Family, wire, fine; Joseph Ketler and Company, comedy sketch, clever; Sang Fay Lee, Chinese violinist, fair; Bryant Saville, comedy musicians, fine act. DIZ.

KANSAS CITY, MO.

The Orpheum has now formally taken possession of the Shubert Theatre. Martin Lehman, resident manager of the Orpheum, is in control there.——ORPHEUM (Martin Beck, gen. mgr.).—Hilda Spong, headliner, "Kit," hit; Eight Vassar Girls, musical, excellent; Four Amatis Sisters, pianists, very good; Those Four Girls, singing and dancing, good; The Christie Duo, novelty acrobats, very good; Marguerite and Hanley, acrobats, very good; Bandy and Wilson, dancing, hit; Massias O'Connor, juggler, good.——SHUBERT (Martin Lehman, mgr.).—Long and Cotton, headliners, "My Wife's Diamonds," hit; Vasco, "The Mad Musician," clever; Greene and Werner, "Babes in the Jungle," very good; Barnold's dogs and monkeys, second week's engagement; Quigley Bros., comedians, good; Newhold and Carroll, very amusing; Alexander and Bertie, aerialists, good; Lily Flexmore, singing and dancing, dainty. Week 13: Bertha Kalish.——CENTURY (Jos. R. Donegan, mgr.).—Week 5: "The Nightingales." Next week: "Kentucky Belles."——MAJESTIC (Clint Wilson, mgr.).—Week 6: Rose Hill Folly Company, fine show. Next week: Bon Tons.——COLISEUM (S. Waterman, mgr.).—Saturday, 4th, opening of finest skating rink in Kansas City. FAIRPLAY.

LONDON, CAN.

BENNETT'S (W. D. Elms, res. mgr.).—Hutchinson and Bainbridge, "Out All Night," proved quite funny; Aurie Dagwell, songs, well received; Gillette's Four-Footed Actors, an excellent dog act; Phil and Nettie Peters, abundant applause; Wilton Bros., horizontal bar, fine; The Van Bros., musical, very good.

M. G. HUESTON.

LOUISVILLE, KY.

MARY ANDERSON (Max Friedburg, mgr.).—Trixie Friganza, headliner, won much favor; Prince Kokin juggled deftly; Foresto and Dog entertained; De Faye Sisters, well received; Four Lesters, good comedy bicycle act; Jack Norworth, monologist, hit; Leroy and Clayton in "Hogan of The Hansom," amusing.—HOPKINS (Wm. Reichman, mgr.).—Kara made his second appearance of the season and again scored with his wonderful juggling; Press Eldridge, blackface comedian, well received; Rome, Mayo and Juliet, good; Mme. Czinka Panna, musical, interesting; The Balzers, acrobats, clever; Ida O'Day, vocalist, good; Duncan and Hoffman also appeared.——BUCKINGHAM (John Whallen, mgr.).—"California Girls" opened to two crowded houses Sunday and presented a bright, clean show.

ARTHUR WITTELSHOFER.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—Marie Lecea Brackmen, "The Gainsborough Girl," a hit; The Four Rians, good; Chas. Kenna, "The Street Fakir," great; May Duryea and Chas. Deland, "The Imposter," good; Leveen and Cross, good; Al. H. Weston and Irene Young, "The Gadding Gossipers," a hit; Wm. B. Bayliss, Jr., 'cellist, very good.——BOSTON (Wm. Lyons, mgr.).—Nina Searl's Burlesquers. Olio: Lew Orth, Bullan and Lyman, Vena Davis, Nellie Hartford, burlesque, a decided hit this week.

JOHN J. DAWSON.

MAHANOY CITY, PA.

FAMILY (E. F. McAtee, res. mgr.).—The Five Lubins, "Uncle Ben's Birthday," fair; Reed Brothers, novelty gymnasts, very good; Jennongs and Renfrew, singing, parodies very good; Seebach, bag punching, received much applause:

J. O. ASHTON.

MALDEN, MASS.

AUDITORIUM (Samuel L. Tuck, mgr.).—John and Mae Burke, "How Patsy Went to War," hit; Ascott-Eddie Trio, comedy acrobats, good; Sisters Beardsley, singing comediennes, fair; Bertie Herron, the minstrel Miss, well received; Little Johnnie McGuire, lil. songs, hit; Gertrude Mansfield and Company, "The Girl in the Red Kimona," headliners; Hill's Troupe of trained dogs and goats, fair. THOS. C. KENNEY.

MARION, IND.

CRYSTAL (Ammons & Dubois, props. Monday rehearsal 10).—Week Dec. 30: The Three Rivards, comedy sketch, excellent; Bates and Neville shared honors, but handicapped by small stage; Murray and Williams, very good; Irene White Ammon, lil. songs.——GRAND (Sam Pickering, mgr. Monday rehearsal 10).—Otoro Japanese Family, best ever seen; Gladys Carey, violin, good; Tom Ripley, blackface, good; Tom and Leo Hannaher, good; Jake Montross, lil. songs.

L. O. WETZEL.

MARSHALLTOWN, IA.

BIJOU (T. Nels. Downs, mgr.).—Week Dec. 29: Gracie May and Little Jack in "Uncle Cy's Visit," hit; Billie McRoble, best ever; Mohamed Khan, Hindoo wonder worker, pleased. The Three Hutchinsons, good; Musical Seely, above average; McGuire, bag puncher, ordinary.——ODEON (Busby Bros., mgrs.).—"Nighthawks," Jan. 1, pleased good business.——ELITE (S. Horwitz, mgr.).—Moving pictures and Mamie Smith in lil. songs; good crowds.——THEATORIUM (P. W. Raymond, mgr.) —Motion pictures.

KARL J. INGLEDUE.

MILFORD, MASS.

LYCEUM FAMILY (S. B. Stifter, mgr.).—Nellie Hartford's Tyrolean Extravaganza Company is drawing good houses with the following olio: Sachs and Harding, good; Nellie Hartford, fine; Blanch Loring, good; Fields and Mason, fine.——MUSIC HALL (Gordon Brothers, mgrs.).—Moving pictures and lil. songs.——SCENIC (J. F. Malone, mgr.).—Moving pictures and songs.——REYNOLDS' PENNY VAUDEVILLE (M. J. Reynolds, mgr.).—Pictures and songs.——NOTES.—Lew Orth, principal comedian with the Nellie Hartford show, fell and broke his arm at the Hotel Clark 6, preventing him from working here this week. He went home to Boston.

CHAS. E. LACKEY.

MINNEAPOLIS, MINN.

ORPHEUM (G. E. Raymond, mgr.).—Petching Brothers, clever and pretty musical novelty; John Birch, successful burlesque melodrama; Tivoli Quartet, well dressed; William Hawtrey, a pronounced dramatic triumph in a sketch of unusual merit, by L. J. Vance; Carbrey Twin Brothers, speedy dancing; Ward and Curran, "The Terrible Judge"; Curzon Sisters, aerial act, spectacular. LEWIS.

MOBILE, ALA.

LYRIC (G. Neubrik, mgr. Monday rehearsal 10).—Week Dec. 30: Lillian Beckwith, tremendous hit; Thos. J. Keogh and Company, good; Mills and Morris, success; Allen Wightman, clay modeling, good; Art Fisher, songs and imitations, very clever. NAN.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Well-balanced bill this week includes McRae and Poole, sharpshooters, seen here before; V. G. Ruth Allen and Company, in "We Need the Money," clever girl in bright sketch; Cameron and Flanagan, "On and Off," also repeat their former success; Johnny Stanley and the Blonde Typewriters, amused; Harry Breen's parodies and local hits caused smiles; Curtis, Palmer and Company in their absurdity, "Mamma's Darling Boy," had them laughing; The Miles-Stravordale Quintet did some very remarkable playing on stringed instruments; Batty's Bears performed feats showing patient training.——WALDMANN'S (Eastern Wheel; Lee Ottelingul, mgr.).—Batcheller's "Boston Belles" gave a good performance of variety and musical comedy; Edgar Bixley, in "The Wanderer from Nowhere," made a hit, as did his associates. Specialties by Bixley, May Bryant sings well, Minnie Burke can dance and as an added feature Imperial Japanese Troupe, who are clever.——EMPIRE (Western Wheel; Harry Hyams, mgr.).—Fay Foster Co. is giving a good show here. The two burlettas labeled "Dress Parade" and "Manila Bay" were well staged. Lena Laconvier, the stately songstress, was heard at her best; The Great Carrol gave lightning changes well; Queen and Ross, comedy duo, good; Allen and Dalton, musicians with comedy, entertained very well and the Hiltons on their wheels do a nice, clean-cut act.——ARCADE (L. O. Mumford, mgr.).—Good houses right along to listen to the lil. songs, see the motion pictures and have a laugh at the "hook" actors Wednesday nights. Mr. Mumford sold out the house Thursday night to the Eureka Lodge 29, F. & A. M., when there was a special program presented. JOE O'BRYAN.

NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Bayliss, mgr.).—Howard Truesdell occupies the big type position and is going fairly well; "Lind," has a wealth of beautiful scenery and costumes, but fails to please; Griff, the "jestive juggler," is one of the few hits; Marron and Heines, "The Two Man Minstrels," are pleasing them, as do Keno, Walsh and Melrose; Mr. and Mrs. Bacon get all the music there is out of the banjos and Joe Flynn receives good returns for his funny stories and parodies. NEMO.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr. Monday rehearsal 10).—Wm. Courtleigh and Company, "Peaches," star feature. They are receiving deserved recognition. Coin's Dogs have a merry time in "Dogville" and entertain; The A. B. C. D. Girls in songs and dances gave some acceptable novelties; The Five Majors in musical offering were good; "Marco Twins," the long and short of it, and Joe Deming, monologue, completed the bill. E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—"A Night With the Poets," Julie Herne and Company, "Between the Acts," Fates, "Fishing," Sisters O'Meers, Piccolo Midget and Clinton and Jermon.——GREENWALL (H. Greenwall, mgr.).—Rentz-Santley opened to capacity houses. The organization is minus a musical director, the former wielder of the Leavitt baton having resigned at Birmingham. The local orchestra leader went through the numbers without a hitch. "A Day's Frolic at Atlantic City," written by Barney Gerard, forms the first part. The "where shall I place it" trunk episode is introduced at the opening. The comedians employ the "shut-up" dialogue made familiar to vaudeville audiences by Howe and Scott. There is the usual expectorating in the hat, shampooing the hair with wine, etc. The "Hump-back" song has been resurrected. Charles D. Webber opens the olio, juggling hats and rubber balls. Mr. Webber makes his entrance in an automobile with a string attached. A large watch is brought into evidence, also a coat with 23 labels on the back. Matches ignited on the beard, and apple catching on a fork are also used for comedy purposes. Roscoe and Sims are billed as musical artists. The audience "kidded" the pair. Charles and Anna Glocker are showing a new drop depicting the Capitol, and Miss Glocker is wearing a "diamond" dress, not used heretofore if memory serves correctly. Owing to an affection of the throat Frank Ross did not appear. Fred Russell substituted. Marshall and King present a dainty dancing and singing specialty. Fisher and Berg, comedy cyclists, closed. The closing burlesque, entitled "The Darlings of the Demon," is well written, contains many racy musical numbers, which together with several changes of costume created a favorable impression. O. M. SAMUEL.

PITTSTON, PA.

FAMILY (Harry Scott, res. mgr.).—John and Mamie Conroy, singers and dancers, good; The Masterlons Bennetts, pantomime comedy, very clever; Dawson and Whitfield, eccentric comedians, good; Harry Green, lil. songs, pleasing; Oro Ott and Company, one-act comedy, a hit.——DREAMLAND (Claude Westley, mgr.).—Moving pictures and lil. songs.——THE GEM (M. F. Early, mgr.).—Moving pictures and lil. songs.——NOTES.—Jas. A. Welsh, of the Welshs, James, Frank and Celia, was taken down with the grippe New Year's Eve. After two days in bed he managed to get back to work Saturday. The Welshs cancelled immediate time and took Jim home to Buffalo to recuperate.—James Jones is piano player at the Family Theatre, Pittston, Pa., replacing Harry Ross, who went to Philadelphia. DAVE HEIMAN.

MAJESTIC CIRCUIT

INTERSTATE AMUSEMENT CO. (PROPRIETORS).

E. F. CARRUTHERS, General Manager.

PLAYING MODERN VAUDEVILLE IN THE

MAJESTIC THEATRE, BIRMINGHAM, Ala.
Opens Mondays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, LITTLE ROCK, Ark.
Opens Mondays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, DALLAS, Texas
Opens Sundays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, FT. WORTH, Texas
Opens Mondays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, HOUSTON, Texas
Daily Matinees. Opens Sundays. Popular Prices.

MAJESTIC THEATRE, SAN ANTONIO, Texas
Opens Sundays. Daily Matinees. Popular Prices.

LYRIC THEATRE, MOBILE, Ala.
Opens Mondays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, WACO, Texas
Playing Traveling Companies. Popular Prices.

OUR BOOKING DEPARTMENT IS PREPARED TO FURNISH BANDS, VAUDEVILLE ACTS, ETC., FOR ALL THEATRES AND OCCASIONS IN THE SOUTH ON SHORT NOTICE.

ADDRESS ALL MAIL TO

E. F. CARRUTHERS, MAJESTIC THEATRE BLDG., CHICAGO, ILL.

FIRST AMERICAN REAPPEARANCE OF

BELLE DAVIS

And her "PICK-CHICKS"

After seven years of travel and success throughout Europe.

ENORMOUS HIT, Novelty, Brooklyn, this week.

NEXT WEEK (Jan. 13), GOTHAM, BROOKLYN.

Sole Direction JENIE JACOBS, 1402 Broadway, New York.

FILMS FOR RENT—FILMS FOR SALE

ALL THE LATEST SUBJECTS CONSTANTLY ON HAND.

OUR SERVICE GUARANTEES SUCCESS

Write, phone or Call.

Manhattan Film Rental Co.

Phone 5502—Gram. 116 E. 23d STREET, NEW YORK. HART & DAVIS, Mgrs.

THE LEADING ENGLISH THEATRICAL AND VAUDEVILLE NEWSPAPER.

Established 1880. THE STAGE Foreign Subscription, 3/ 10d. per Quarter.

May be obtained at Samuel French's, 22-24 West 22nd Street, New York.

ARTISTS VISITING ENGLAND are cordially invited to register at "The Stage" offices immediately upon their arrival. The Editor of "The Stage" will always be pleased to welcome them. Advance notices of sailings and opening dates should be posted to the Editor. When an artist has registered at "The Stage" office, which may be regarded as his permanent London address, all correspondence will be immediately forwarded.

London Offices: 16 York St., Covent Garden, London, W. C.

A BIG HIT FROM THE START. A Somewhat Different Western Comedy, "The Loneville Jollier," by Chas. Horwitz. The players of above comedy,

HENRY AND YOUNG

Big Hit at Pastor's Last Week. Next Week (Jan. 13), Keith's, Phila., Pa.

REPRESENTATIVE ARTISTS

THE VENTRILOQUIST WITH A PRODUCTION

Ed. F. REYNARD

And His Famous Mechanical Figures.
WEEK JAN. 13, SHUBERT, UTICA.

Elinore Sisters

in new act in ONE, season of 1907-8, entitled "THE ACTRESS AND THE MAID"
Copyright Class D, XXC, No. 9891.
Direction of GEO. HOMANS.

"THE MAN WITH THE FUNNY SLIDE."
CHAS. J.

BURKHARDT

Russell AND Held

The Dancer and THE LADY MAGNETIC.
ALF T. WILTON, Agent.
JAN. 13, AUDITORIUM, LYNN.

GEO. MOZART

Address VAUDEVILLE CLUB, LONDON, ENG.

We carry special scenery and electrical effects.

AL. H.

BURTON ★ AND ★ SHEA

MARY E.

PRESENTING

"A COUNTRY BOY'S LUCK"

A rural comedy playlet with original ideas and novel situations.
ALF. T. WILTON, Agent.

Harry Stephens

"MOTORING."
Usual Success, Alhambra, This Week.

WILBUR MACK

AND COMPANY
KEITH-PROCTOR CIRCUIT.

John C. Hanson

GERMAN DIALECT COMEDIAN.
"Avenue Girls," Presenting "Tom, Dick and Harry." Season 1907-08.

JUNO SALMO

KEITH-PROCTOR CIRCUIT.

Chas. F. Semon

"THE NARROW FELLER."

The Italian and His Sweetheart

THE PIOTTIS

CHARACTER SONGSTERS.
18 Mins. in One.
Address care VARIETY.

F. Daly Burgess

Going it alone once more and always making good. What do you think of that?

WORK AND OWER

Season of 1906-1907, with ORPHEUM ROAD SHOW. Season 1907-1908, KEITH & PROCTOR'S.
Representative, ALBERT SUTHERLAND, St. James Building.

GEO. W. EVERS

"PORK CHOPS"
Permanent Address,
White Rats, 1553 Bway., N. Y. City.

FINN AND FORD

NOVELTY ECCENTRIC DANCERS.
Watch 'em on the Sullivan-Considine Circuit.

The Hallbacks

A Knockout in the East.
Booked solid till Feb. 3, 1908. Address all agents.

3 Ernesto Sisters 3

Europe's Greatest Wire Artists.
KLAW & ERLANGER CIRCUIT.
Direction HENRY MEYERHOFF.

Emerson AND Baldwin

Pastor's this week. Next week, Orpheum, Easton, Pa.
All communications REICH & PLUNKETT, 1133 Broadway, N. Y.

"Vell, I got anudder von."

LEO ST. ELMO

"The Musical German."
14 Minutes in "ONE."

FOR SALE

WIGGIN'S FARM

Apply to THE CHADWICK TRIO.

PRINCESS CHINQUILLA and NEWELL

JENIE JACOBS, Sole Representative.

Gartelle Bros.

SKATORIALISM

HOMER B. MASON AND MARGUERITE KEELER

GAVIN, PLATT and PEACHES

Presenting "THE STOLEN KID."

GLOVER WARE'S

"Village Choir"

THE FAMOUS

HEIM CHILDREN

The only act that gets their audience on the impulse of the moment. Booked solid till July, 1908. Management CHRIS O. BROWN, N. Y.

Have Your Card in Variety

BILLIE REEVES

ORIGINAL DRUNK.

Fred Karno Co., "A Night in English Music Hall."
TIME ALL FILLED.

Ein Abend in Einem Amerikanischen Tingle-Tangle
Now Playing Klaw & Erlanger for 30 Weeks.

STANLEY AND SCANLON

ECCENTRIC MUSICAL ENTERTAINERS.

OPEN for Eastern Wheel BURLESQUE or FARCE COMEDY. A. W. Stanley plays responsible parts. Mayme Scanlon, one of the BEST DIALECT CHARACTER COMEDIENNES on the stage.

Address, care VARIETY, Chicago.

JAMES F. HAYES

Character and Straight—Miner's "Americans."

Pearl Evans

INGENUE

"The Phantom Detective"

SEASON 1907-'08

JAS. P. LEE

"THAT COMEDIAN."

Here's a record breaker—25 weeks, Lyceum, 'Frisco; 104 weeks, Unique, Los Angeles; 26 weeks, People's, Los Angeles. Now in his sixth week of a successful engagement at the Empire Theatre, San Francisco.
Address JAS. P. LEE, Comedy Players, Empire Theatre, San Francisco, Cal.

NELLE FLOREDE

GOING WEST AFTER PLAYING THE WILLIAMS CIRCUIT.

And "The Six English Rockers"

JAN. 6, ALHAMBRA, NEW YORK.

A SHAVING SCREAM

"SHRP SHAVR"

A complete Safety Razor for the price of a Shave

Price **25c.** in Cash. 5 extra Blades, 25c.

Or 13 2c. Stamps. Shrp Shavr Stropper 10c.

60c. Complete outfit. Razor 5 extra Blades, Stropper. **60c.**

No more apologies for a "Sunday growth" in a "Jay Town." A Dressing Room Luxury.

Blades Guaranteed Best High Grade Steel

Satisfaction guaranteed or money refunded.

SCHROEDER-SPAHN CO.

Dept. V., 320 Broadway, New York.

LOUIS WESLYN

Author of "TWO MEN AND A BOTTLE," the farcical hit of Howard Truesdell and Company. Writer of sketches and songs for Nick Long and Idalene Cotton, Carter and Waters, Hallen and Fuller, Willa Holt Wakefield, Lillian Apel, Hearn and Duncan, Lillian Ashley, Innes and Ryan, and many others.

LOUIS WESLYN

SKETCHES AND SONGS,

Headquarters, Grand Opera House, Indianapolis.

MATT WOODWARD

Producer; Play, Lyric and Sketch Writer. Producer and co-author of "BUSY IZZY," "ROYAL CHEF," "JOLLY BARON," &c.

I make a specialty of exclusive **GET-BACK SONGS** or **PARODIES**, giving brilliant finish to an act.

As for **SKETCHES**, my only "Budget" is my brain, and that is boiling over with original ideas. Great Parody: "Shove Me and the Girl is Mine." $1.00.

Studio, 215 W. 49th St., N. Y. City.

CHARLES HORWITZ

Sketches from the pen of Horwitz are the best in vaudeville. Order your sketch, monologue or lyric from the author of those great hits now being played by Frederick V. Bowers & Co., Harry First & Co., Gracie Emmett & Co., Chadwick Trio, Henry and Young, Coombs and Stone, Le Roy and Clayton, Somers and Storke and over one hundred other big successes.

CHARLES HORWITZ,
102-104 W. 38th St.,
Mark-Stern Building. New York.

MATTHEW GOLDMAN

SKETCH WRITER.

Up-to-date writer with up-to-date ideas. Character, Jewish, Slang, Protean, Italian acts, etc.

Author: "The Marriage Fee," "For the Love of Mammy," "The Call of the Blood," "Stage Struck," "Behind the Footlights."

High grade vaudeville acts a specialty.

109 WEST 111TH ST., N. Y. CITY.

PORTLAND, ORE.

GRAND (Jas. H. Errickson, mgr.).—Week Dec. 30: Tom and Edith Almond, headliners, very good; Bush and Elliott, comedy acrobats, kept audience convulsed with laughter; Madge Maitland, mimic, encored repeatedly; Musical Bells, excellent; the Great Pascatel, aerialist, very clever; Joe Thompson, ill. songs, popular.——PANTAGES' (John A. Johnson, mgr.).—Bunth and Rudd, eccentriques, return engagement, exceptionally good; J. Francis Dooley and Corinne Sales, up to date; Dan J. Harrington, ventriloquist, audience in uproar; the Browns, gymnasts, very clever; Lizzie N. Wilson, German comedienne, liberally applauded; Fred Bauer, ill. songs, very good.——FRITZ'S (Fred Fritz, prop.).—Eva Fonda, Rooney and Forrester, Martello, Lotta Goldman, Jack Woods, Reed and Reed, Virginia Vernon, Jones and Ralvelle, Bobby Pulliam, Peter Malcolm, Eva Fonda and stock, "Wanted a Husband," good show, playing to capacity.——NICKELODION AND EDISONIA (Jos. St. Peter, mgr.).—Moving pictures and ill. songs.——ORPHEUM AND HIPPODROME (Dillwyn Daniels, mgr.).—Motion pictures and ill. songs.——NOTE.—It is rumored the Orpheum Circuit have secured a theatre in this city, to open 15.

W. R. B.

PROVIDENCE, R. I.

KEITH'S (Chas. Lounhurg, mgr.).—Eva Tanguay, headliner, who was a phenomenal hit; other good numbers were Valadon, magician; Dillon Brothers, Dolan and Lenharr, Relff Bros., Bedouin Arabs, Americus Comedy Four.——IMPERIAL (John P. Hill, mgr.).—"The Tiger Lilies" have good material, but work throughout with lack of interest. Geo. F. Murphy, a good comedian, but he fails to put energy in his work. The opening piece, "The Twin Sisters," is an absurdity with no change of costume for the chorus. The olio opened with John Marion and Grace Lillian, in a good specialty act; Ezier and Webb, a lively twenty minutes; Mr. and Mrs. H. Ellsworth, "Silk Stocking," possesses little comedy; Jack Irwin, ordinary. The closing burlesque drags somewhat, but with tuning up the show could greatly be improved.——SCENIC TEMPLE.—The Joyces, Cecile Darnelle and good pictures make up a good show. S. M. SAMUELS.

QUEBEC, CANADA.

BENNETT'S (J. H. Alos, mgr. Monday rehearsal 10).—Valoni, juggler, very neat offering, well received; Laura Ordway, English comedienne, did not impress the audience as being clever; Frederick Brothers and Burns, one of the best musical acts seen here this season, and for three people are very clever; Welch Francis and Company, easily the hit of the bill; Marzello and Millay, the two are first rate bar performers, and the burlesque wrestling bout was a riot; Le Roy and Woodford, Mr. Le Roy is a very clever comedian, his stuff well pointed and very bright; Apdale's Animals, one of the best animal acts ever seen in this city.

J. GORDON HENRY.

READING, PA.

ORPHEUM (C. Floyd Hopkins, mgr.).—Ruby Raymond and her dancing boys, Chester and Jones, good; Four American Trumpeters, 'cello solo, winning liberal applause; Carroll and Baker, very well received; Capt. Winston with sea lions, an entertaining and popular act; Chas. W. Bowser and Company, "Home, Sweet Home," fair; Avery and Hart got several calls; McPhee and Hill pleased.——BIJOU (Updegraff and Brownell, mgrs.).—Half week: Blue Ribbon Girls, good. Second half: Parisian Widows.——FAMILY (Reis and Appell, mgrs.).—Omega Trio, The Bartelles, Dorothy Randall, Cantor and Curtis, Delmore and O'Neida.——NOTES.—Margaret Daly Vokes, who appeared at the Orpheum last week, has cancelled all engagements and gone to the mountains near Rutland, Vermont, in the hope of regaining her health. Alarming symptoms developed during her visit to this city, but pluckily finished the week's engagement.—An added attraction at the Orpheum on New Year's Eve was the competition for prizes offered by Manager Hopkins to masqueraders in attendance. GEO. RITER.

ROCHESTER, N. Y.

COOK'S OPERA HOUSE (W[illegible] McCallum, mgr.).—Boston Fadettes, headliner, greatly pleased; Willy Pantzer Troupe, acrobats, pleased; Will Rogers, interesting; May Tully, "Stop, Look and Listen," scored; Emma Francis, went well; Nichols Sisters win applause; Dixon and Anger Company make good; Max Duffet, good act.——NOTE.—Henry C. Reiff, brother of Reiff Brothers, is in St. Mary's Hospital suffering from appendicitis.

SALT LAKE CITY.

ORPHEUM (Martin Beck, gen. mgr.).—Week Dec. 30: La Belle Oterita, poorly appreciated; Urma Sisters, aerial, graceful; Mayme Remington and "Picks," great success; The Baggesens, headliners, comedy juggling, good; "The" Quartet, not of the highest order; Chas. Marvel, clever.——BONTON (J. H. Young, mgr.).—Carrolton, monologue, did not get the hands deserved; Dale, Carreg and Altman, good; Cook and Cook, "Dutch" comedy, unique; May Blossom, songs, pleases; Prof. Ferguson, imitations.——ELECTRIC (J. McCleary, mgr.), ELITE (Max Florence, mgr.), ISIS (Trent & Wilson, mgrs.), CRESCENT (H. S. Mills, mgr.), MAJESTIC (P. P. Jansen, mgr.), GEM (H. Bradhury, mgr.), moving pictures and ill. songs.——NOTE.—Regardless of the closing down of the mining industry here in Utah and the general slump affecting the country, the amusement houses are playing to full houses. JAY E. JOHNSON.

SANDUSKY, OHIO.

MAJESTIC (Joe Howard, mgr. Monday rehearsal 10).—Half week Jan. 2: Kitty Bingham, impersonations, headliner, very clever; Corrigan and Hayes, song and dance, held over, very good; Williams Duo, musical act, good; La Jess and Company, novelty acrobatic act, a winner; Eddie Baar and Company, burlesque on "Uncle Tom's Cabin," big laugh. Half week Jan. 6: Radcliffe and Belmont, sharpshooters, headliners (New Acts); Billy Durant, Chinese musical act, hit; Wayne Christy, blackface monologue, fair; Arnold and Gardner, comedy sketch, "The Minstrel and the Broadway Swell," more than made good.

DOC.

SCRANTON, PA.

POLI'S (J. H. Docking, mgr.).—"A Night On a House Boat," very good; Big City Quartette, good; Gracie Emmet and Company, "Mrs. Murphy's Second Husband," good; Charles F. Semon, the laughing hit of the bill; J. W. Winton, Australian ventriloquist, very good; Elsie Faye, Bissett and Miller, dancing, good; Keeley Bros., bag punching, fair. H. S. HOLLAND.

SEATTLE, WASH.

COLISEUM (Sullivan & Considine, props.).—Week 30: Albini, magician and Illusionist; Paul Stevens, wire; Kellar's "Virginia Belles"; Bessie Allen, soubrette; Zinelli and Boutelle, comedy operatic; Byron and Blanch, in sketch; Eddie Roesch, balladist; motion pictures.——STAR (Sullivan & Considine, props.).—Rinaldo, violinist; St. Onge Brothers, comedy bicyclists; Bob Stickney, dog and pony act; Ameen Abou Hamad Troupe, whirlwind acrobats; Nellie Martini, Italian street singer; Roy McBrain, balladist; motion pictures.——PANTAGES (Alex. Pantages, prop. and mgr.).—The Trio Delaur, European operatic singers (feature); J. Francis Dooley and Corinne Sales; Dan J. Harrington, ventriloquist; Lizzie N. Wilson, German dialectic comedienne; The Browns, gymnasts and contortionists; Elwell; Pantagescope.——NOTES.—The Moore Theatre, built at a cost of $500,000, and with a seating capacity of 2,700, opened last week with "The Alaskan."—Manager Alex. Pantages was present at the opening of his new theatre at Vancouver. This house has a seating capacity of 1,500. It opened with the following bill: Bunth and Rudd, Davey and Everson, Frank Hall and the Hon "Wallace," Jno. T. Chick and Company, and The Rusticana Trio. Work is being rapidly pushed on the alterations of Pantages' Tacoma house. This house will be large and fully up to date.—The Grand, Edmonton, Alberta, opens 13th under the direction of Manager Fowler. This is the first vaudeville house in that territory and will be devoted to high class features. The same management will erect three other houses in that territory in the near future.—Harry Leavitt, an old and experienced show man, is now handling the Sullivan-Considine booking agency in Seattle.—The Orpheum, on Second avenue, one of the first of the Sullivan-Considine houses, will soon be demolished to make room for a sky scraping office building.—The Star, lately playing musical comedy, will now play an entire bill of vaudeville and will accommodate all of the acts that would otherwise play the Orpheum.

MILTON G. WALER.

SHAMOKIN, PA.

FAMILY (W. D. Nellds, mgr. Monday rehearsal 10).—Campbell and Brady, club jugglers, excellent; Kimball and Donovan, banjoists, clever; Smith and Champion, comedy, very good; Atwood and Terry, entertainers, fair; Johnson, Marvelle and Company, comedy, good. MILLER.

SIOUX CITY, IA.

ORPHEUM (David Beehler, mgr.).—Rose Coghlan, assisted by William Sams, "The Ace of Trumps," the headliner, clever and very well staged number; Watson, Hutchins and Edwards, "The Vaudeville Exchange," slap-stick comedy, act well received by audience; Fred Watson and the Morrissy Sisters, singing and dancing specialties, a decided hit; George Austin Moore, character vocalist, very good; Joe LaFleur, ladder gymnast, an accomplished gymnast; Joseph Carroll, singing, dancing and talking comedian, very good.——UNIQUE and SCENIC (Tierney & Cameron, mgrs.).—Moving pictures and ill. songs.——CRYSTAL (F. B. Donahue, mgr.).—Moving pictures and ill. songs. R. E. M.

SPOKANE, WASH.

PANTAGES' (E. Clarke Walker, mgr.).—Lois Cecile Hobson, soprano, good; Coleman and Mexis, sharpshooters, very good; Hall and Colborn won applause; Davis and Walker, singers and dancers, hit; The Laur-De Bremonte Trio, singers, excellent; Leo White, ill. songs.——WASHINGTON (Geo. E. Blakeslee, mgr.).—Paul Stephens, equilibrist, very good; Byron and Blanch, fair; Bessie Allen, singer and dancer, pleased; Virginia Niles and her "Virginia Belles," dancers, hit; Zinell and Boutelle, good; the Great Albini, magician, excellent; Pete Dunsworth, ill. songs.

J. J. HUGHES.

SPRINGFIELD, ILL.

EMPIRE (Jno. Connors, mgr.).—The Musical Smiths are the feature, good; Shannon and Straw, song and dance, win applause; Nellie Showers, an old favorite here, is back with a daring aerial act; Blossom Harris, song and dance, pleased; Carrie Scott, physical culture, applause; Evelyn DeOrville, song and dance, pleased; Harry Sefton, comedian, well received. The Empire Stock Company completes the bill.——OLYMPIC (C. J. McCann, mgr.).—Brown and Wilson, Wilson and Vernon, Kittie Edwards, Bessie Skidmore, Tom Finnegan, The Big O Four, Kitty Wilson, The Olympic Stock Company.——NOTES.—The Lyceum, a picture show with a ten cent admission, managed by O. T. Crawford, St. Louis, was obliged to close owing to poor business Dec. 25.

C. F. NORRED.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Grand Amusement Co., mgrs. Monday rehearsals 10:30).—The bill this week was the best offered this season. Rigoletta Bros., good; Anderson and Goines, good; Alfred Keley and Florence Gulse, good; Klein-Ott Brothers and Nicholson, went big; Pat Rooney and Marion Bent, decided hit; Lala Selbini, good; Mathews and Ashley, went big; Polly Pickle's Pets, good. SAM FREEMAN.

TOLEDO, O.

THE ARCADE (Chester Sergent, Mgr. Sunday rehearsal 10).—The bill this week is of a much higher grade than has been seen for some weeks past. The headliners are Charlotte Parry and Company and Fred Ray and Company. Miss Parry is seen to good advantage in "The Comstock Mystery." Fred Ray and Company closed the bill with a funny Roman burlesque and were well applauded. Kipp and Kippy opened with their novelty comedy juggling, good; Carl Molter, ill. songs; Prof. Ed. Martin, a really good act with trained dogs, cats and monkeys; Lillian Dow sang four songs; Joe and Sadie Bretton, colored, are as good as ever.——THE EMPIRE (Abe Shapiro, mgr.).—"The Casino Girls," very good. The olio is fine. Moran and Wise are the feature with their clever hat juggling and throwing and their wonderful club throwing finish. Graham and Randall, in "Across the Bridge," are also scoring heavily. The burlesque is clean and original, the comedians funny and the chorus attractive.——NOTES.—Abe Shapiro, of the Empire, has bought the Surtmann cafe, adjoining his theatre, and is learning to dispense cocktails, etc.—The Toledo T. M. A.'s are to give a big banquet on Thursday, Jan. 9. This will be for the installation of officers for 1908.

SYDNEY WIRE.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—A splendid, well balanced bill drew capacity business all week. Marie Lloyd received an ovation at every performance; Walter Jones, Blanche Deyo and Company, good; Mason and Keeler and Company in a very funny skit; Quaker City Quartet, good; Frank Bush, a favorite; Reddy and Currier, clever; Clara Bullerini, novel turn; Paulton and Dooley, good.——GAYETY (Thomas R. Henry, mgr.).—"The World Beaters" made good. Col. Gaston Bordenerry, the rifle shot, big feature; the specialties were clever and the burlesque funny and tuneful.——STAR (F. W. Stair, mgr.). Jack Johnson, the great colored pugilist, was a big drawing card with Reilly & Wood's Big Show and attendance was good all week.——PICTURE HALL.—This new resort is doing a splendid business with moving pictures, ill. songs and parlor magic. HARTLEY.

Will Rossiter's CORNER

CHICAGO, SATURDAY, JAN. 11.

JUST OUT!

Push-Cart

PUBLISHED EVERY NOW AN' THEN FOR SONGS AND SINGERS.

THIS WILL INTEREST YOU.

SEND FOR FREE COPY.

WILL ROSSITER,

152 Lake Street, Chicago, Ill.

Jack Burnett

GRAND OPERA HOUSE, CHICAGO,

The "ACTWRIGHT," Still

WRITES

REAL SKETCHES.

Any of my 150 "clients" will tell you I write absolutely

NOTHING BUT HITS

M. STRASSMAN,

Attorney, 853 BROADWAY, NEW YORK.

NOTICE

DAN. O'BRIEN,

The Leaper,

HAS FURNISHED ROOMS,

Bath, Steam Heat.

260 W. 38TH ST., NEW YORK.

THEATRICAL

SCENERY

Vaudeville and Production. Largest Scenic Concern in the World. Water Color, Silke and Dye. DANIELS SCENIC STUDIOS, CHICAGO.

WIGS

TOUPEES. Paints, Powders. Send Stamp for price list.

G. SCHINDHELM, 118 W. 26th St., New York.

TOMMY GUNNER

BURNS — MOIR

ORIGINAL.

Fight pictures to rent taken by the Chas. Urban Trading Co. at the ringside of the National Sporting Club of London, England, December 2, 1907. Absolutely the best fight pictures ever taken.

Address John Krone, Auditorium Hotel, Chicago.

TROY, N. Y.

PROCTOR'S (G. A. Graves, mgr. Monday rehearsal 10).—Robert Hilliard and Company, "As a Man Sows," a very good act; The Six American Dancers, very good; Jack Gardner's Musical Monologue, good; The Jupiters Bros., cowboy spiritualists, caught on; Dora Ronca, violinist, pleased; Radford and Winchesters, comedy jugglers, good; Robinson and Fauchette, sketch, pleased.——LYCEUM (R. H. Keller, mgr.).—The first half of the week the New Century Girls are here. The Dreamland Burlesquers are the attraction for the last half. J. J. M.

WHEELING W. VA.

WONDERLAND (H. W. Rogers, mgr.).—Wonderland had a record breaking attendance this week, packed to the door at every performance. Grace Burnley, contortionist, very good and well received; The Martinez, a musical team, very clever; Harry Walton, Chinese impersonator, very good; Murphy and Mildoon were the hit of the show; Louis Seevnller and Company in a clever comedy sketch, "A Refined Liar," well received. C. M. H.

WORCESTER, MASS.

POLI'S (J. C. Cuddle, mgr.).—The Flying Martins, some of the most wonderful trapeze work that has been seen here; Banks and Newton, comedians and dancers, very good dancers and songs went well, they were given several encores; Agnes Scott and Horace Wright, "The Will Between," hit; Lee Long Foo, "Chinese Baritone," well received; Baptiste and Franconi, equilibrists, very good; Wynn and Lewis, "The Sophomore and the Freshman," made good from the start; Rogers and Deely, "Robinson Crusoe's Isle," one of the best musical comedies that has been here and a hit.— FRANKLIN SQ. (J. C. Matthews, mgr.).—The bill opens with Rice and Elmer, clever bar act; Hodges and Launchmere, colored entertainers, good voices and receive loud applause; Edwin Latell in "A Pilgrim's Progress," made good from the start and took several encores; Charles H. Burke, Pat Touhey and Company, "The Birthday Party," was very good; The Sevengala, "Telepathy," was very good, pleased; Virginia Grant, contralto singer, was very good. W. M. SHERMAN.

REPRESENTATIVE ARTISTS

WEEK JAN. 13, DEWEY, N. Y.

HEUCK & FENNESSY'S

"EMPIRE SHOW"

DIRECTION W. H. HISS.

THE TWO EXTREMES

ED. JEANETTE

JOHNSTON and BUCKLEY

"Why, Ker-Soit-ny"

AL. ZIMMERMAN

Character and Singing Comedian

"ISS DOT SO!"

GEORGE KLEIN

STILL WITH THE BIG SHOW

The Sensational Acrobatic Comedians.

MONTAMBO and HURL-FALLS

The Peer of Comic Acrobats

IMHOF and CORINNE

"IN A STRANGE HOTEL"

EMMA WESTON

CONTRALTO, THAT'S ALL

LEW H. SPOOLER

MUSICAL DIRECTOR

AND

ROGER IMHOF

WORLD FAMED

DUNEDIN TROUPE

Marvellous, Artistic and Acrobatic Cyclists.

BOOKED SOLID TO 1909

BY MARINELLI

Challenge the World to Find Their Equal.
Jas. E. Donegan, Mgr. Address care Clipper.

MR. and MRS. **GENE HUGHES**

IN "SUPPRESSING THE PRESS."
BOOKED SOLID.

PHIL NETTIE

PETERS

JAN. 13, BENNETT'S, OTTAWA, CAN.

THIS TIME IT'S ME.

True Rice

An Acrobat.
JUST NOW, BUMPING WITH "8 BELLS."
Address, WHITE RATS, 46TH ST. and B'WAY, NEW YORK.

HARRY EARLE VETA

GODFREY and HENDERSON

Presenting "A DAUGHTER OF THE GODS."
In Preparation, "The Chaperon" (4 People).

WEEK JAN. 13, PEOPLE'S, CINCINNATI.

THE "MERRY MAKERS"

JOHN GRIEVES, Manager.

La Belle Marie and M. J. O'Rourke

Singing, Dancing and Novelty Wire Act.

WM. MAUSSEY

THE SCOTCH CHARACTER COMEDIAN.

GLADYS TILLIE

St. John and Cohen

THE RUFFY FLUFFY GIRLS.

H. P. KELLY

"THE MEDIUM BOY."

W. A. WOLF

THE MINSTREL BASSO.

GEO. A. STREET

Supported by Mrs. Geo. A. Street and Company in elaborate scenic creation portraying historic events in the careers of the world's great military commanders.

SAM J. ADAMS

"THE LONG BOY."

SUTTON AND SUTTON

The Rube and the Living Pumpkin En Route with the High School Girls

JAN. 13-15, GAYETY, ALBANY;
16-18, LYCEUM, TROY.

"The 5 Majors"

(FRANK MAJOR & CO.)
Address, FRANK MAJOR,
COMEDY CLUB, N. Y. CITY.

Le BRUN Grand Opera Trio

Strongest Singing Act in Vaudeville.
Magnificently Costumed.
Management ALBERT SUTHERLAND.

Lillian Tyce

IN VAUDEVILLE.

The Really Funny Monologist.

JAMES J. MORTON

Still on the Theatrical Platform.

KELLY AND KENT

ORPHEUM ROAD SHOW.

Week Jan. 13, Star, St. Paul.

PAT WHITE AND HIS GAIETY GIRLS

Zelma Summers

The Girl from the Golden West.

WM. MABEL

Jennings and Webb

Not Ahead But Neck and Neck With the Best

Tommy O'Neill

IN SONGS AND DANCES

FourTerrors

In Singing and Acrobatic Dancing

Grace Addison Barrett

CONTRALTO

CHAS. B. AL.

Watson and Bert

"A Busy Business Man"

5-Malvern Troupe-5

WHIRLWIND ACROBATS

WITH

PAT WHITE

Netta Vesta

SINGING COMEDIAN
Keith Circuit
Address care VARIETY

Seattle "Times," Nov. 26.—"Good fun and clever work characterize Bush and Elliott's acrobatic turn, which is high class and very skillful. Good acrobatic work on the vaudeville stage is becoming a matter of course, and the marvelous is becoming the rule, but this act belongs in the Coliseum's own category of 'extra good.'"
ALF T. WILTON, Agent.

SHEPPARD CAMP

"The Man from Georgia"

MR. AND MRS.

TRUESDELL

Time all filled.
Address, care VAUDEVILLE COMEDY CLUB, 147 W. 45th St., N. Y. City.

"A CORKER IN CORK."

GEORGE ATKINSON

TIME ALL FILLED.

YIP! YIP! YIP! GOING WEST, WHO?

McGLOIN AND SHELLY

Eccentric Singing and Dancing Act.
Guide, LOUIS PINCUS.
First Scout, FRANK BOHM.

A Good Singer of Good Songs.

JOSIE AINSLEY

Direction of JAMES J. MORTON.

Bob Van Osten

THE MAN WITH THE DUCK NOSE.

Pete Curley

PRINCIPAL COMEDIAN,
The Behman Show.
Management, Jack Singer.
Season 1907-08.

"IS IT?"

Ryan-Richfield Co.

IN VAUDEVILLE.
DIRECTION MAG HAGGERTY'S FATHER.

EDWIN STEVENS

in
"A Night Out." "Julius Caesar Up To Date."
"An Evening with Dickens" "An American Raffles"
Assisted by MISS TINA MARSHALL.
Time all filled till June 7, 1908.

STUART BARNES

Direction GEO. HOMANS.

"THE PLAYERS."

MR. and MRS. **John T. Powers**

VAUDEVILLE "TIT-BITS."

Agent, ALF T. WILTON.

MARION VICTORIA

MURRAY SISTERS

Direction AL SUTHERLAND.

Thanks to Mr. Percy Williams for letter stating that owing to the congested conditions of vaudeville at present he is sorry he cannot give me next week. Shall have to spend the time exploring Boston. Will Mr. Keith please lend me his automobile?

GRIFF

L'INCOMPUSHABLE.

Of whom the Lynn "News" says: "Very good, notwithstanding that he is direct from London." Jan. 20, Hathaway's, Lowell, Mass.

ROBINSON PARQUETTE TRIO

K. & P. CIRCUIT. AL MAYER, Agt.

MISS ST. GEORGE

HUSSEY AND CO.

Assisted by C. F. LORRAINE.

A Startling Comedy Success in Vaudeville.
Address WESLEY & PINCUS, Agents.

THE BUSY GIRLS.

Emmett AND McNeill

Character Singing and Dancing.

VAUDEVILLE THEATRE MANAGERS

ATTENTION

Do Not Allow Anyone to Make You Believe That There is a Scarcity of

Good, High-Class Acts in the Vaudeville Field

I Have an Abundance of the Best Material on My Books, as usual, and

Can Book Any Number of Theatres on 24 Hours' Notice

ALL Houses Receive Equal Treatment in My Office.

WILLIAM MORRIS

Chicago Office, 167 Dearborn St. 1440 Broadway, New York

BARBOUR--He Books the Acts

For Vaudeville, Fairs and Parks. Managers, send for lists. Artists, send open time. Address E. L. Barbour, 119 La Salle St., Chicago.

PERFORMERS traveling to Europe should take advantage of the exceptionally low rates now prevailing and in effect until March 31st, 1906. Call or write for full particulars,

PAUL TAUSIG, 104 East 14th Street,

Tel. 2069 Stuyve. NEW YORK CITY

—A MATTER OF RECORD—

KLAW & ERLANGER'S Advanced Vaudeville

THEATRES; THE MOST PROSPEROUS IN AMERICA

RECORD MAKING

Auditorium CHICAGO, has entertained more people than all the other vaudeville houses in that city combined.

New York THEATRE. Playing to the largest vaudeville business ever recorded in the metropolis.

Sid J. Euson's

N. Clark and Kinzie Sts., CHICAGO.

45 Seconds from Clark St. Bridge.

SID J. EUSON, Lessee and Manager.

Playing in burlesque attractions of the Columbia Amusement Company. Matinee every day. Amateur night Friday.

FOLLY

State Street near Congress

CHICAGO

EMPIRE CIRCUIT CO., LESSEE.

John A. Fennessy, Manager.

The most popular burlesque theatre in Chicago, playing the attractions of the Empire Circuit. Nothing but the best. Two shows every day. Amateurs Friday.

Baker Troupe

Most Laughable Comedy Cycle Act in Vaudeville

FIFTH AVE. THEATRE, JAN. 13 Myron Baker, Mgr.

PASTOR'S

14th St., 3d Av. Continuous, 20 & 30 Cts.

NEXT WEEK, MONDAY, JAN. 13, 1906.

CHAS. H. BURKE, PAT. TOUHEY & COMPANY
KELSO AND LEIGHTON.
WOOD AND LAWSON.
Geraldine McGann and Company.
The Marinellas.
JOHNSON AND RICHARDS.

Mildred Kenfield — Leo St. Elmo
Gorman and Bell — Louis Guertin
Will and Mabel Casper — Vitagraph.

LAURA MORRIS AND COMPANY.

HAMMERSTEIN'S VICTORIA

AMERICA'S MOST FAMOUS VARIETY THEATRE.

Open the Year Around

ORPHEUM CIRCUIT

OF HIGH CLASS VAUDEVILLE THEATRES
M. MEYERFELD, JR., Pres.
MARTIN BECK, General Manager.
FRANK VINCENT, N. Y. Representative.
All Applications for Time Must be Addressed to O. E. BRAY, Booking Manager, Majestic Theatre Bldg., Chicago, Ill.

VAUDEVILLE HEADLINERS AND GOOD STANDARD ACTS

If you have an open week you want to fill at short notice, write to W. L. DOCKSTADER, Garrick Theatre, Wilmington, Del.

Can close Saturday night and make any city east of Chicago to open Monday night.

HENDERSON'S

Theatrical Exchange,

92 LA SALLE ST., CHICAGO.

Representing first class managers of Eastern and Western vaudeville theatres, vaudeville headliners, novelties, big acts. Send your open time. Address W. F. HENDERSON, Prop. and Manager.
CHAS. H. DOUTRICK, Asst. Mgr.
F. G. DOYLE, Representative.

MOZART

Vaudeville Circuit.

10—Theatres—10

FEATURE ACTS ALWAYS WANTED.

All communications to Edward Mozart, Main Office, Family Theatre, Lancaster, Pa.

Percy G.

Williams' CIRCUIT

COLONIAL	New York
ORPHEUM	Brooklyn
ALHAMBRA	Harlem
ORPHEUM	Boston
NOVELTY	Williamsburg
GOTHAM	East New York

Address all PERSONAL letters to PERCY G. WILLIAMS, ST. JAMES BUILDING, 26TH ST. AND BROADWAY, NEW YORK CITY

NEW EMPIRE

Madison Street Near Halsted

CHICAGO

WILLIAM SINGER, MANAGER.

Handsomest burlesque house in America, playing Empire Circuit attractions exclusively. Shows changed every Sunday. Matinee daily.

NEW STAR

MILWAUKEE, WIS.

FRANK R. TROTTMAN, Manager.

Handsomest and safest burlesque theatre in America. Playing Empire Circuit Shows. Matinee Every Day.

Visit the new Rathskeller Downstairs.

The best in the West.

I Want Performers

To know that I build Sketches, Monologues, Parodies, etc., of quality.

CHARLES E. WELCH

Vaudeville Contractor.

Per Address: COOK'S OPERA HOUSE, ROCHESTER, N. Y.

BEST PLACES TO STOP AT.

MEDEA HOTEL

JOHNSTOWN, PA.

Half block from Majestic and Cambria Theatres. Rooms with or without bath. Rates moderate. "The House Recommends itself." European Plan.

J. F. KNUPP, Prop.

NICELY FURNISHED ROOMS

NEAR ALL THEATRES

Mrs. J. WILLIAMSON

231 E. 14th Street

ARTISTS, NOTICE

Hotel Faurot

SCRANTON, PA.

3 Minutes from Theatres

American Plan — Rates Moderate

E. RAISLEY, 244 Adams St.

National Hotel

CHICAGO

Cor. Van Buren St. and Wabash Ave. Half block from Auditorium Theatre. In vicinity of all theatres. Weekly rates made.

D. A. DOOLEY, Prop.

I WANT ACTS That are willing to keep going on "the small time," while waiting for the big place. No room for heavy acrobatic acts. Comedy specialties and novelty singles desired. Address,

NORMAN JEFFERIES, Ninth and Arch, PHILADELPHIA, PA.

Variety's Chicago Office

IS IN THE

Chicago Opera House Block

Advertisements and subscriptions received at regular rates.

News items may be forwarded there, and will be promptly transmitted.

CLAYTON WHITE
AND
MARIE STUART
WALTER C. KELLY

BESSIE WYNN
BERT LEVY

The CREAM
OF
VAUDEVILLE
TO-DAY
AS CHOSEN BY **B. F. KEITH**

TO SPECIALLY CELEBRATE THE OCCASION OF HIS 25th ANNIVERSARY AS A MANAGER.

BOSTON

ALEXANDER BEVAN
ROMANY OPERA CO.

January 6, 1908

CARON and HERBERT

Thirty-Six Pages TEN CEN

VARIETY

VOL. IX., NO. 6. JANUARY 18, 1908. PRICE TEN CENTS.

Keith's, Boston, this week

TIM
McMAHON
AND
EDYTHE
CHAPPELLE
AND THEIR

"PULLMAN PORTER MAIDS"

GET THIS BOSTON PAPERS GOOD READING

BOSTON "TRAVELER."—"McMahon and Chappelle and their 'Pullman Porter Maids' are one of the excellent 'girl acts' that is most mirthful and entertaining. There are a number of catchy songs introduced, and the two principals introduce their suit case specialty 'Why Hubby Missed the Train.' The act concludes with a pretty darky melody."

BOSTON "AMERICAN."—"If one wants to forget the worries and troubles of life, if eager to look at the world once more through the optimistic glasses of merry laughter, see 'McMahon and Chappelle' and their 'Pullman Porter Maids.' He will laugh till he is tired, then laugh some more, and when it will seem as if there is no more laughter left in his system, he will have to laugh again. The act is one of the most amusing ever seen at Keith's."

ANOTHER WITHOUT THE PAPER'S NAME.—"The varied star features at Keith's Theatre this week make a selection for the greatest hit difficult. . . . 'McMahon and Chappelle' and their 'Pullman Porter Maids' made a big success. In this sketch is a 10-minute dialogue, presumably between husband and wife, on the outs. It is intensely funny, and the big audience showed their appreciation in long and insistent applause."

Thirty-Six Pages TEN CENTS

VARIETY

VOL. IX., NO. 6. JANUARY 18, 1908. PRICE TEN CENTS.

"CHIPPING IN" FOR SECOND "SETTLEMENT" ASSESSMENT

$125,000 in Certified Checks Will Be Turned Over to Klaw & Erlanger by the United Booking Offices on February 3rd.

With the discontinuance of "Advanced Vaudeville" and the near approach of Feb. 3, the date set in the settlement agreement between Klaw & Erlanger and the United Booking Offices, the managers of the United who have been commissioned to gather in the shekels for the second payment of the bonus to be received by K. & E. for giving up their vaudeville venture have started to gather the money together.

Calls have been made upon managers in the East and West to have certified checks for the amounts they were assessed at the United Offices in due time. When the call of "All's clear" has been heard, which will mean that "Advanced Vaudeville" has passed beyond the range of vision, $125,000 will be turned over to the firm.

This will be the second installment of the "settlement" money. The same amount was received by Klaw & Erlanger on Nov. 7, last, when the paper was signed calling for their retreat.

Morris Meyerfeld, Jr., president of the Orpheum Circuit, is said to have carried to his home in San Francisco after the arrangements were completed the only complete list of the assessments against the United managers. The sums to be paid by the different managers or circuits are reported to vary greatly, falling as low as $2,000 for an individual or firm, and running as high as $25,000 for a circuit.

It has been stated, and believed in many quarters, that the payment of $125,000 to Klaw & Erlanger on Feb. 3, bringing the amount which they will have then received up to $250,000, constitutes the entire cash consideration K. & E. derives from the deal.

Other reports place that amount as a yearly payment during the term of the ten-year agreement, while $1,500,000, and even $3,000,000, has been mentioned as the ultimate compensation to go to Klaw & Erlanger for giving up "Advanced Vaudeville."

JIM MORTON NOT WORKING.

Late last week the Klaw & Erlanger offices believed James J. Morton, the monologist, would play at the 58th Street Theatre this week for the United Booking Offices, bringing the K. & E. contract which Morton had been informed was cancelled back to life.

No official notification was forwarded to Mr. Morton, however, and he did not play, remaining idle this, the second week since his refusal to play a Sunday show in the Grand Opera House, Syracuse.

Mr. Morton received an offer during the week from the United that if he would tear up his K. & E. agreement a United contract for the same time and price would be issued in its stead. No allowance being made for the two weeks now ending, he did not accept the tender.

Up to Thursday no routing for next week had been received by Mr. Morton.

LUESCHER MANAGER OF WEBER'S.

In two weeks Mark A. Luescher will assume the managerial reins at Joe Weber's Music Hall.

William Raymond Sill and L. J. Rodriquez have been directing the place.

Mr. Luescher was general press representative for Klaw & Erlanger from the infancy of "Advanced Vaudeville." While in charge of the newspaper bureau Mr. Luescher established a record for publicity, having secured more free advertising for the Klaw & Erlanger vaudeville circuit than has ever been given any other theatrical enterprise in a similar period.

CASEY IN CHARGE.

After to-morrow (Sunday) P. ("Pat") J. Casey will be practically in charge of the vaudeville end of Klaw & Erlanger's business, giving his attention to the settlement of the several matters naturally arising between the artists and managers; also investigating and adjusting the complaints which may be entered in the future by "K. & E. acts." Mr. Casey will remain at the New York Theatre building.

For some time now "Pat" has been the haven sought by disgruntled artists, with real or fancied grievances. His handling of the situation secured for him the confidence of the managers, both in the United Offices and the Klaw & Erlanger headquarters. Mr. Casey's personal popularity with the artist gives him a standing which makes his rather diplomatic and difficult task of satisfactory adjustment the more smooth, artists having faith that Casey will protect their interests.

Were not Mr. Casey a heavy man, with the proverbial good nature which attaches to avoirdupois, the New York Theatre would have been the scene of many warm arguments the past few weeks.

It will probably be about a month before Casey relinquishes his position of general peacemaker. Several offers have been extended to him for future employment.

The managerial reins of the new Geo. M. Cohan theatre, "The Gaiety," are his for the taking, and some of the vaudeville circuits want him, but Casey gives no intimation of his intentions. It may be ventured, however, that "Pat" will not "tie up" with anybody. He is too big, and requires too much room for himself.

BUSINESS BETTER WEST.

Chicago, Jan. 16.

Business in the Middle West showed a decided increase the past week, especially in the larger cities.

The out-of-town theatres are also reporting better results than at any time since the slump before the holidays. A number of houses which were forced to close on account of poor business have reopened.

Reports reaching here from all over the country say that this is the best week in theatricals since Christmas.

CANCELLING FOR CAUSE.

An officer of the Orpheum Circuit announced this week two foreign acts were cancelled upon its time for breach of contract through failure to provide the personnel of the act, as originally booked.

In other cases, also foreign acts, the Orpheum man said, notification had been given that unless the acts were played as seen on the other side, cancellation would immediately follow. Information to this effect was sent to two foreign acts at different points on the circuit in the West by wire from the New York headquarters.

The warning was deemed necessary, owing to the discovery that baggage, which would have been "excess" had it been carried, was left in New York to escape the payment of the charges. The baggage contained either setting or paraphernalia required to give the acts properly. It was left behind to avoid the payment of the extra baggage charge, the acts' contracts carrying no guarantee for excess.

Acts booked by the United Offices, Orpheum Circuit and Klaw & Erlanger were implicated, said the officer, and it was considered by the circuit an outright attempt to do its shows an injustice.

Irregular personnel and abbreviated acts occasioned by improper setting or other causes would not be tolerated, it was emphatically stated. Any act failing to provide the exact turn engaged upon the other side would be immediately cancelled. The Orpheum Circuit has the means at first and second hand of distinguishing.

CLUBS ON AFFILIATION.

A committee of the White Rats of America and Vaudeville Comedy Club were in conference recently. The meeting was held for the purpose of discussing advisability of some sort of an affiliation between the two societies.

The committees have not reported yet. It is understood the general feeling among members is that favorable action should be taken.

INMAN WILL CASE ADJOURNED.

The Catherine Row will case in which the Inman family is interested was adjourned for one week when it came up on Monday before the Surrogate in Brooklyn.

WHAT ARE THE BEST STEPS FOR ARTISTS' PROTECTION?

Editor VARIETY:

It is with much pleasure I note that VARIETY is once more appealing to the common sense of the artist; once more you are trying to open the eyes of the vaudeville artist and rouse him out of the trance before it is too late to protect the future welfare of the mass of vaudeville artists.

I am under the impression that your past efforts through the columns of VARIETY when you advised the artists to organize has borne fruit to-day; a good percentage of the variety profession is an organized body. Many have taken the advice given by you and are now part of the many associations that exist in this field. While the strength is practically in its infancy, it is a sleeping giant and when the component parts come together an association of artists will be a stern reality.

Those not in the movement will sit up and take notice. No profession, trade or calling will be so thoroughly organized as the theatrical profession in the very near future; no obstacle can prevent it and those who are bending every effort at this time to prevent consolidation will be overwhelmed by a tidal wave of spontaneous sentiment directed to a common goal; unity of feeling, concentration of sentiment, combination of strength, and absolute unification of the different forces solidly combined with a mutual understanding and working with a set purpose in view.

If your efforts through the columns of VARIETY accomplish nothing in the future other than recording theatrical history, this one movement should be the means to place you in the unique position of one who has done the greatest good unselfishly to better the material welfare of artists, and the theatrical profession would look upon you as the great force necessary and responsible for the ultimate result accomplished.

In my humble capacity I am willing to assist you in the great work contemplated. There are many things to be explained; many false notions to be eliminated, and the absolute truth thoroughly and clearly presented, and placed in such form as to be readily understood. Vaudeville actors are in a receptive mood; they have an idea what they want; they realize that something must be done; they are willing to do their whole duty, but they fear mistakes by those in authority, feeling that an error at this time would retard any concerted move for many years to come.

There are many men of good understanding, intelligent and capable of mastering the situation, who are now in the ranks of the artist.

This movement will bring them to the front. It needs cautious, far seeing, honest men who would set aside personal ambitions other than the credit due for the accomplishment of a good purpose. You have it in your power to bring forward these men. A continuance on the same lines you have been working on will meet the success it deserves.

Any information I can give you at any time is at your disposal, and I can assure you that my associates in the progressive movement of the day would willingly assist in the good work fostered by you.

I beg to subscribe myself as one who appreciates your efforts.

Harry De Veaux,
International President, Actors' Union.

(Correspondents are not limited to one letter. Mr. DeVeaux is earnestly invited to contribute often.—*Ed.*)

The question is one that has been discussed pro and con for some time—"What Are the Best Steps for Artists' Protection." I will try to give my opinion in as few words as possible to VARIETY'S timely question.

The best protection for an artist is: firstly, to have his own original creations protected in every possible way. His sayings, his songs, protected so that any infringement upon the same would be subject to penalty by the courts.

For the artist, the real artist, to be protected from "fakers," who purloin the fruits of his brains and who with "gall" and "nerve" find some representative who will "boost" and "plug" these acts; these appropriators of real merit. That would, indeed, be a first step in the right direction.

I think that the real evil to-day is that which exists amongst artists themselves, in this respect.

When the first step has been taken, the trouble of real artists walking the streets, when so many bold imitators are working, will have been probably partially eliminated.

When the manager finds that if he engages an artist, who has appropriated the goods of another who is the originator, that it is a legal offense, the first step for protection has been won.

If the representative finds also he is amenable to law, and the artist who has purloined original material finds the same result awaiting him, many waiters, window cleaners, plumbers and farmers will be forced to retire, and the real artists will have the work, through the sole reason of possessing ability and protected originality.

Managers are only human and above all, business men. They have created a great demand for artists by making vaudeville a fad.

The public will accept a passable imitation as quickly as they will the original. So there is no redress there.

The first steps then for artists' protection are those I have suggested.

To make this a law constant agitation by the powerful actors' organizations will be necessary. Then will the vaudeville profession have taken the first best step for its own future protection.

(Name of writer withheld.—*Ed.*)

ERNEST HOGAN IN SANITARIUM.

Ernest Hogan, the colored comedian, is reported to be seriously ill. At the Hotel Marshall, where Hogan lives when in New York, it was said he is at present in a sanitarium at Boston.

NO CHANGE IN NEW ENGLAND.

Springfield, Mass., Jan. 16.

There has been no change in the vaudeville situation, either here or in Worcester, where William Morris occupies the vaudeville theatres in opposition to S. Z. Poli.

Morris has an injunction ready to serve upon anyone attempting to regain possession of either the Nelson, this city, or Franklin Square, Worcester.

It is reported Klaw & Erlanger will take no steps to oust Morris, but fight the injunction case, which will rake over the legal points.

Announcements were inserted in the local papers this week signed by the William Morris Amusement Company stating the efforts of Poli and Klaw & Erlanger to compel the discontinuance of vaudeville in the Nelson Theatre had failed. A painted board in the lobby of the Nelson with the word "Poli" displayed in striking similitude to that manager's way of using his name as a trade-mark bore the same reading matter. The advertisement and lobby placard are said to have annoyed Mr. Poli, who was in the city on Monday.

William Morris was here at the same time, accompanied by his counsel, Geo. M. Leventritt, of New York. The three men talked together for about two hours in the hotel where all stopped. Neither Mr. Poli nor Mr. Morris would tell the subject of the lengthy conversation.

Messrs. Morris and Leventritt returned to New York on Tuesday. Mr. Morris, when asked if the report that he had been offered $5,000 to vacate Springfield and Worcester, replied vaguely, but denied that he would accept that amount or even one-half of the $15,000 posted by Poli to be turned over to Klaw & Erlanger when the New England houses were clear of the Morris shows. Mr. Morris would not commit himself upon the amount he would leave the towns for.

On the street the talk was that Klaw & Erlanger were not worrying over the possibility of Poli withdrawing his $15,000 on Feb. 4 if the houses remained open with vaudeville. On the Poli Circuit of theatres there are two playing legitimate attractions booked through "The Syndicate" (Klaw & Erlanger). The opinion was freely expressed that Poli was in no position, with the legitimate houses on his hands, to act arbitrarily, or contrary to the wishes of K. & E.

ACTS LAYING OFF.

There will be about 20 acts under contracts "laying off" next week, either booked by Klaw & Erlanger or the United Offices, but mostly of the former.

The closing of the New York and Auditorium to-day, the final pair of the Klaw & Erlanger Circuit, caused an oversupply.

The United managers were in session on Tuesday and Wednesday, attempting to route the consignment sent down from the K. & E. offices.

Acts which were "layed off" last week and at other times, especially the foreigners, have been threatening legal trouble lately as the time for their departure draws near.

Any quantity of law suits is expected to follow the final closing of the "Advanced Vaudeville" circuit.

Maida Dupree has left "The High School Girls."

ANDERSON-ZIEGLER HAVE LOUISVILLE.

Louisville, Jan. 16.

Anderson & Ziegler have secured control of the Hopkins' and Mary Anderson theatres in this city.

The Hopkins' will discontinue vaudeville, and play stock. The Mary Anderson will be the vaudeville house hereafter, booked in conjunction with the other Anderson-Ziegler houses in Cincinnati (Columbia), and Indianapolis (Grand Opera House).

Mr. Friedberg, who has been manager of the Mary Anderson, will probably be retained by the new lessees.

LEASE CIRCLE.

A lease of the Circle was given this week by Sullivan & Kraus, the present tenants, to Felix Isman, of Philadelphia, and Gus Edwards, the music publisher and composer. Possession will be taken on March 1. The term of the agreement is for eight years.

On Monday "Lonesome Town," a musical piece, will play in the house, commencing a six weeks' run which is optional upon the success of the play.

Commencing with January 19, Sunday concerts will be conducted by Mr. Edwards at the Circle. Upon the house coming into the new managers' possession, it will be re-named. The next title may be "Gus Edwards' Music Hall."

A light music hall piece, designed to run through the summer, will be produced by Mr. Edwards. He will compose music for it, but states all authors and composers who contribute have an equal chance. Any song accepted will have the writer's name programmed. From the manner in which Mr. Edwards imparted this information, it is believed to be an unusual privilege.

William Morris, the vaudeville agent, had conferred with Geo. Kraus regarding a lease for vaudeville. A hitch in the negotiations, said to be due to some provision Mr. Morris wished guaranteed in reference to repairs on the building, if ordered by the authorities, brough the matter to a close, when Isman & Edwards secured it.

The Circle has had a tumultuous time of it so far this season. Several shows have been there, each for a short period only. Last season, "Wine, Woman and Song," Mortimer M. Thiese's burlesque show, had a long and profitable run in the house.

No house staff has been selected. Several vaudevillians have been approached by Mr. Edwards to join his company. Among those he mentions are Bobby North and Mabel Hite.

COLLINS AND HART IN PLAY.

The Klaw & Erlanger vaudeville contract held by Collins and Hart, the burlesque "strong" men, has been canceled.

The team is rehearsing on the New Amsterdam Theatre roof with "The Soul Kiss," and will appear in that Ziegfeld production at Philadelphia on Monday.

ARTISTS SELL PAPERS ON STREET.

Easton, Pa., Jan. 16.

The artists on the bill at the Orpheum sold papers on the street this week, by auction, in aid of the Boyertown fire sufferers.

Bindamour bought the first copy for ten dollars. The actors were in an automobile, and attracted a large crowd.

VARIETY

A Variety Paper for Variety People.
Published every Saturday by
THE VARIETY PUBLISHING CO.
Knickerbocker Theatre Building,
1402 Broadway, New York City.
Telephone { 4022 / 4023 } 38th St.

SIME J. SILVERMAN,
Editor and Proprietor.

Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of Congress of March 3, 1879.

CHICAGO OFFICE,
Chicago Opera House Block
(Phone, Main 4380).
FRANK WIESBERG, Representative.

SAN FRANCISCO OFFICE,
1115 Van Ness Ave. (Room 112).
W. ALFRED WILSON, Representative.

LONDON REPRESENTATIVE,
C. C. BARTRAM,
49 Rupert St., W.

PARIS REPRESENTATIVE,
O. M. SEIBT.

ADVERTISEMENTS.

20 cents an agate line, $2.80 an inch. One page, $125; one-half page, $65; one-quarter page, $32.50.
Charges for portraits furnished on application.
Special rate by the month for professional card under heading "Representative Artists."
Advertising copy should be received by Thursday at noon to insure publication in current issue.

ALLIED PRINTING TRADES UNION LABEL COUNCIL NEW YORK CITY 89

SUBSCRIPTION RATES.

Annual $4
Foreign 5

Six and three months in proportion.
Single copies ten cents.
VARIETY will be mailed to a permanent address or as per route as desired.

VARIETY may be had abroad at
INTERNATIONAL NEWS CO.'S OFFICES
Breams Building, Chancery Lane,
LONDON, E. C., ENGLAND.

Advertisements forwarded by mail must be accompanied by remittance, made payable to Variety Publishing Co.

Copyright, 1907, by Variety Publishing Co.

Vol. IX. JANUARY 18. No. 6.

There is a quotation from the Latin commonly used to express a death. It might be revived for the moment as the obituary notice of Klaw & Erlanger's "Advanced Vaudeville," which jumps off the end to-morrow night at the New York Theatre. With the epitaph should be subjoined "A Great Opportunity Lost."

Jack Irwin leaves "The Tiger Lilies" next week.

Al Grossman has recovered his health, and will resume his vaudeville engagements.

Pemberston and Brenn have been obliged to cancel seven weeks owing to Mr. Pemberston's illness.

McNish and Penfold replaced Coakley and McBride at the Fifty-eighth Street Theatre this week.

Pertina, a toe dancer and one of H. H. Feiber's foreign bookings, will open on the United time Feb. 10.

Buckner, the 'cyclist, who represented Al Sutherland while in Europe, returned to New York this week.

Rhodes and Engel, comedy acrobats, sail to-day for Cuba, having closed with "The Bad Boy and His Teddy Bears."

Harry L. Webb, the comedian, has a new comedy sketch named "10 A. M.," with two people, Cora Wilmont and Lee Walter.

The booking of Grace La Rue for the Wintergarten, Berlin, was entered into through the H. B. Marinelli New York branch.

Geo. Evans goes on the United time next week to fulfill his remaining sixteen weeks under a Klaw & Erlanger contract.

Bert Walton will not rejoin his former partners, the Barth Brothers. Mr. Walton's present act is known as "Bert and Lottie Walton."

The Peerless Mowatts sail for Europe Feb. 19 for a six months' engagement, opening on the Stoll Tour at Edinburgh, Scotland, March 2.

Following Leo Carrillo's "jump" from Philadelphia to Atlanta, he "leaped" back to the Novelty, Brooklyn, where Mr. Carrillo is this week.

The Josettis, a foreign "Risley" act, six people, open at Keith's, Providence, on Jan. 27 for their first American appearance. H. H. Feiber engaged it.

Harry Keeler is no longer with "The Dainty Duchess." The show was changed about after Mr. Keeler left, leaving the vacancy unnecessary to fill.

Phil Isaac, manager of "The Dainty Duchess," is wearing a new gold watch, appropriately inscribed, presented to him by the members of his company.

Charles J. Stine is temporarily substituting for Charles H. Hopper this week at the Fifth Avenue in Charles E. Evans' sketch, "It's Up to You, William."

Victor Bedini in a jockey act including three girls, a man and a dog, will open at the Hippodrome February 17th, brought over here by H. B. Marinelli.

Grace Garner is to appear in a sketch in "one" written by Jack Mason. Besides Miss Garner, there will be three men. The title of the act will be "Three For One."

Walter Plimmer has booked Belle Travers, now a member of Watson's "Oriental Burlesquers" (Western Wheel) for the Rentz-Santley show (Eastern Wheel) next season.

Rigo, the gypsy violinist, now playing at the Majestic Hotel in Philadelphia, is reported to be preparing for a juvenile celebration. Rigo's wife was formerly Kittie Emerson.

J. C. Matthews, at present in charge of the Franklin Square Theatre, Worcester, is only filling the engagement temporarily. Mr. Matthews has a booking office at 1431 Broadway.

Louis Harris is the present treasurer of the Trocadero, Chicago, Harry Hyams having retired from that position. Charles Abbott is in charge of "The Parisian Widows," Mr. Harris' late capacity.

The Vernon Sisters have been obliged to cancel all time, caused by the serious illness of Miss Amelia. Miss Vernon was operated on for appendicitis on Jan. 4 at her home in Buffalo, and is slowly recovering.

Maidie Scott, the foreign act, who was to have opened at the New York this week, held over at the Auditorium, Chicago, instead. May Belfort filled the place on the New York's bill left open by her absence.

Lily Flexmore was not at the opening matinee of the New York this week. A railroad wreck caused the delay. Madge Fox filled her position on Monday. Miss Flexmore played the week out commencing Tuesday.

Birnie Lewis is a young man who expects to offer impersonations soon on the Keith-Proctor Circuit. Mr. Lewis has departed from the customary practice of the mimic; he will not announce his subjects, leaving that for the audience to discover.

James R. Waters, the Hebrew comedian with Manchester's "Vanity Fair," has written a sketch called "Isaac's Lottery Ticket," in which he will appear next season in the title role. Three others are also cast for the piece.

Al Sutherland, the agent, will be absent about five or six weeks in Europe. His young son, ten years old, accompanied Mr. Sutherland. Before his father returns the boy will be placed in a French school for a course of study in the foreign land.

Troja, the singer, opens Feb. 16 at Winnipeg, Man., for a sixteen weeks' tour of the Sullivan-Considine Circuit. Until a few weeks ago she was a special attraction with one of the Eastern Burlesque Wheel shows. Walter Plimmer booked the vaudeville time.

William Torpey, stage manager at the New York during the vaudeville reign, will continue in the same position with the house. Although new to vaudeville when the season opened, Mr. Torpey did excellent work from the beginning. He was much esteemed by the artists playing the theatre.

Woodward's Seals, now the property of Cliffe Berzac, are working in England, being booked well ahead. The animal act was shipped from America Dec. 21 and arrived in London ten days later. Upon their arrival there was not a date booked, but last week the act had more time offered than could be taken care of.

Loyal, the foreigner, and his remarkable trained dog, have been engaged by the New York Hippodrome for twenty weeks next season, commencing November 23. The booking was made through H. B. Marinelli. A number of American managers were after the act. John Ringling, the circus man, offered it two seasons' continuous work with his show, but foreign contracts prevented the acceptance.

Victor Herbert is addressing a communication to all members of "The Friars," begging their support and active aid in helping along the copyright bill which will secure to American composers and authors the right to demand payment from the makers of mechanical musical instruments for the use of their works. "The Friars" have decided to espouse the cause, and appointed a committee to take the matter in charge.

No foreign acts are being booked at present for the United circuit's next season. H. H. Feiber, one of the United's foreign representatives, usually abroad at this time of the year, is in New York. Nothing has been heard of any engagements made through H. B. Marinelli, the other international representative of the agency. Foreign acts must be booked well ahead for the following season. It is almost too late now on the other side to select for '08-'09.

The departure of "Advanced Vaudeville" from the variety scene takes with it Louis F. Werba, its general manager, one big source of sorrow to the vaudevillians who know Mr. Werba well. The short stay of Klaw & Erlanger in vaudeville brought Mr. Werba to the fore, and made it pleasurably noticeable that here and there is a nice fellow even outside the vaudeville gates. There was general comment among the foreign acts playing at the New York of the hospitable treatment accorded by its manager, Mr. Werba, something entirely new to them, as the 'Herr Direktor" on the other side is always the "Herr Direktor," and never human. But Mr. Werba will still remain in the city, and that's some compensation for the direct loss.

"Advanced Vaudeville" may leave the New York Theatre, but "Walter" remains. "Walter" is the gentleman of color who has been general director of everything "Advanced" about the theatre between the ground and fifth floors. He is also the superintendent of the basement, chief in charge of the main hall, head carriage opener, outer guard of the "boss'" office at day, general guard at night, handy man at all times, and the bureau of information to the public. Last November, when the New York had been opened nearly two months with variety shows, "Walter" stood outside the theatre one day trying to figure the side of the street the sun would first shine on the following morning. He had bet a brother worker at the Hotel Astor "two bits" on the proposition. He was worried. A young man walked up, inquiring if "vandeville" was being played there. "No, sah," said "Walter." "This am de boss' show. Yu 'ad better go right over to that Hammerstein's for yonah voodavale." Louis F. Werba, "the boss," leaving the theatre just then, "Walter" said: "Yo heah dat man, boss? Heah wha' he ask for? Voodavale. I mogged him over to Hammerstein's. For de Lor sake, boss, I'se tired telling dis po' white trash dat can't read de signs wha' kind of a show we is givin'."

BIG BURLESQUE DEAL RUMORED.

It is stated from an excellent source that there have been approaches made on behalf of certain burlesque managers attached to one of the opposing wheels to "jump" the wheel they are now associated with, taking over to the other side houses and shows.

If this goes through it will have a serious result, it is said, upon the wheel suffering the loss. No money inducements are being considered, the report saying the proposition for the "flop" was made without any conditions.

There is another authentic rumor that each wheel is about to agree that a certain house in a city where there is opposition shall be abandoned for burlesque. In effect the wheels have agreed to trade the closing of a theatre each, giving both a clear town where before the business had been split.

If the arrangements go through one theatre in the west, and one in the east will be removed from the route sheets.

"AMATEURS" AT PEOPLE'S.

Cincinnati, Jan. 16.

"Amateur Night" had its premier at the People's last Friday evening. "The Hook" was in use, and the performance seemed to be liked, besides attracting considerable attention.

MANAGERS' CASE TRIED.

A court decision is expected in a few weeks in the suit of Thomas W. Dinkins, the Western Burlesque Wheel manager, against Weber & Rush (Eastern Burlesque Wheel) for an accounting. The case was argued a few days ago before Justice McCall in the Equity Term of the Supreme Court. Decision was reserved and counsel for both sides were invited to file briefs.

Mr. Dinkins alleges that he held a partnership contract with Weber & Rush under which he was to have an option of participating in all Weber & Rush's business enterprises outside their burlesque holdings. The plaintiff asserted that he was not offered an interest in the firm's enterprises in Lawrence, Mass. (since sold by Weber & Rush), Schenectady, N. Y., Binghamton and Atlanta, Ga.

The defense set up by Weber & Rush was a general denial of Dinkins' allegations.

GRACE HAZARD.

The large oval on the front page this week holds a picture of Grace Hazard, who appears at Hammerstein's next week (January 20) in her own original and unique conception styled "Five Feet of Comic Opera," less than one year old.

Miss Hazard is the "five feet," and sings the well known airs of the most popular light operas, dressed appropriately for each. It is the singer's manner of reaching the different costumes, together with her charming stage presence and pleasant voice, which have attracted universal attention to her for the past few months.

"Five Feet of Comic Opera" is highly entertaining; everyone admits that when seen, and it has earned for Miss Hazard the distinction of being called "Advanced Vaudeville's Biggest Hit." Miss Hazard has been playing since the season opened on the Klaw & Erlanger Circuit.

EXECUTIVE COMMITTEE MEETS.

Chicago, Jan. 16.

A meeting of the executive committee of the Empire Circuit (Western Burlesque Wheel) was held this week in Cincinnati.

RECEIPTS ABOVE GUARANTEE.

"The High School Girls" (Western Burlesque Wheel), which played three nights of "lay off" time in the Grand Opera House, Chester, Pa., last week, exceeded their guarantee by a round sum.

The show received a surety of $150 a day to cover expenses. The company is understood to have drawn down a neat profit in addition. Another Western Wheel show is playing the same house the latter half of this week and Miner's "Bohemians" goes in next week.

SEVEN STANDS FOR "LAY-OFF."

Jack Singer, manager and part owner of the Behman Show (Eastern Burlesque Wheel), has arranged to play seven one-night stands between New Orleans and Kansas City instead of "laying off" for that week to make the jump.

The schedule will be: Jan. 26, Jefferson, Lafayette; 27, Rapids, Alexandria; 28, Grand Opera House, Shreveport, La.; 29, Dallas; 30, Greenwall O. H., Ft. Worth; 31, Opera House, Denison, Tex.; and Feb. 1, Opera House, Parsons, Kansas.

TOO MUCH ROOM.

The Empire Circuit Company's New York headquarters will remove from their present location on the seventh floor of the Knickerbocker Theatre building annex.

There is room to spare in the suite now occupied and it will take a lease upon a smaller space, probably on a lower floor of the same building.

WILLIAMS ON MADISON SQUARE ROOF.

When the show is presented upon the Madison Square Roof next summer Harry and Sim Williams, the Western Burlesque Wheel managers, will have a finger in the pie.

They have arranged with Henry Pincus to make the production on a sharing plan. Mr. Pincus possesses the lease. Jack Mason will stage the piece, also engaging the company. He will have a share in any profits as well.

Well known vaudeville names will be secured for attractions in addition to any regulation show played.

Harry Williams is likewise said to have contemplated leasing Wallack's Theatre for ten weeks next summer, placing there a burlesque show, exactly as it is given "on the road." With the warm weather and other details considered, it is probable Mr. Williams has abandoned this latter project.

SPARROW CASE TO BE TRIED.

The suit brought against various members of the old Travelling Managers' Association by the Sparrow Amusement Company of Montreal, Canada, following the split of the burlesque circuits, may come to trial in February or March of this year. It has been pending for more than a year.

Leon Laski, representing certain of the co-defendants, was in Toronto last week taking depositions of F. W. Stair, of the Empire Circuit Company (Western Burlesque Wheel).

Certain of the defendants were inclined to regard the suit as more or less of a joke, but the plaintiffs have exhibited every indication of going into court.

"The Soul Kiss" opens at the New York Tuesday, Jan. 28.

BELLE GORDON.
"The Dainty Athlete."

Belle Gordon is now playing in the West, where she has repeated over the vaudeville circuits. Miss Gordon, in her athletic specialty, has attracted wide notice, and she says "originality is my only trade-mark."

EASTERN MANAGERS ON TRIP.

Next Thursday, January 23, L. Lawrence Weber, Sam Scribner and Gus Hill, three of the big managers of the Eastern Burlesque Wheel, will step inside the 20th Century Limited en route for Chicago, where they will remain until the opening of Hyde & Behman's new $400,000 "Star and Garter" burlesque theatre in that town on January 26. The theatre will play the Eastern attractions.

Following the event, a trip will be taken, keeping the managers out of New York for two or three weeks. Upon their return an announcement is expected of new accessions to the Eastern time.

THEATRE'S NARROW ESCAPE.

The Empire Theatre, the Western burlesque house now building in Williamsburg, escaped a mishap early this week which might have delayed its opening several months.

One of the big steel trusses which support the roof had just been set in place and the guy ropes removed, when a gust of wind toppled it over and let it drop through the interior to the basement. The beams weigh between seven and eight tons, and had the mass falled to the other side they would have struck the cantilever trusses and torn out half the west wall.

Although a score or more riggers were working in the interior of the building, no one was injured. The roof beams were broken near the ends, but workmen quickly repaired the damage and by to-night the contractors promise that the building will be under its permanent roof. The accident has not delayed the work, and the building, it is promised, will be ready to turn over to the Empire Circuit Company, or the subsidiary corporation which controls the house by March.

ABE LEAVITT ALL RIGHT.

It commences to look as though, when a person takes a trip to French Lick Springs, it is equivalent to sending out an order for the undertaker, according to the reports which then spread.

Abe Leavitt, manager of the "Rentz-Santley" Company, was reported in VARIETY last week from New Orleans as in a serious condition at French Lick, where he had gone while his company was playing Cincinnati.

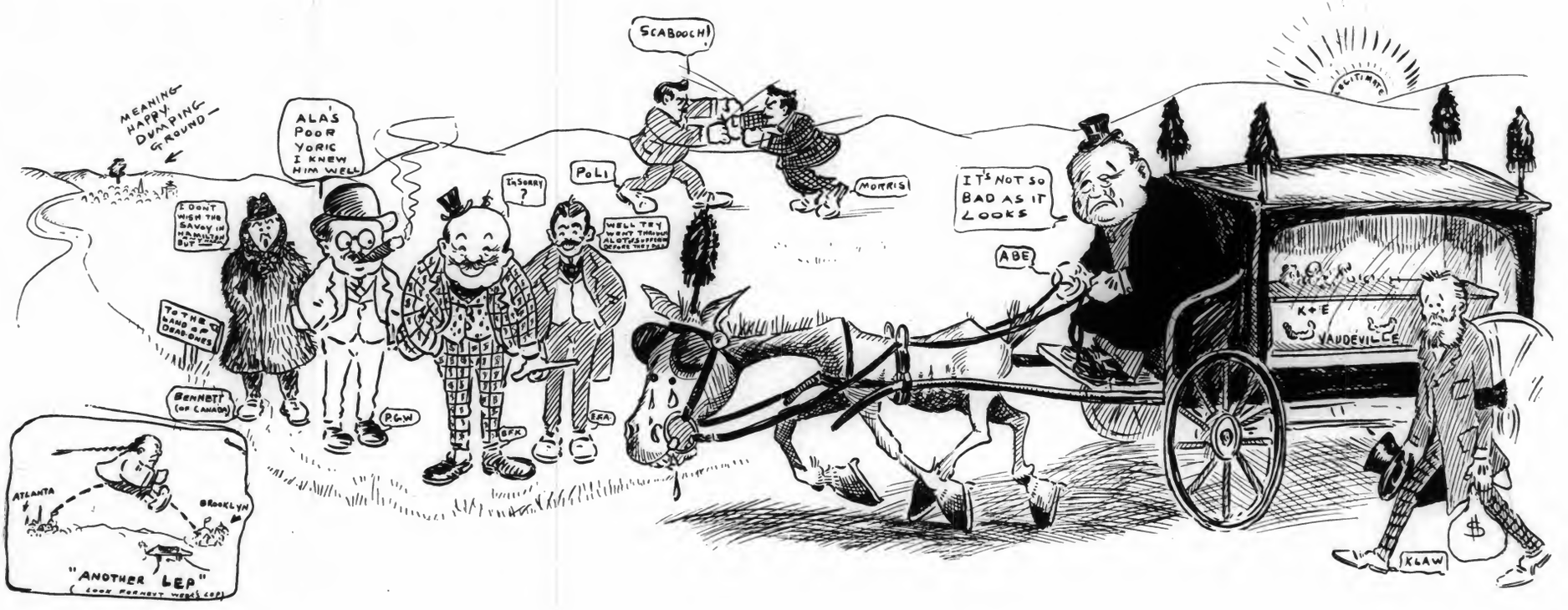
Mr. Leavitt says for the past ten years he has been making an annual trip to the springs and arrived there this season in the usual way, walking down to the depot, purchasing a ticket, entering a car, and the engine did the rest. When he arrived there Mr. Leavitt's friend, Tom Taggart, chairman of the Democratic National Committee and president of the French Lick Hotel Company, completed the job started by the engine.

"The Rentz-Santley" show will be a new production next season. Matt Woodward is writing the pieces.

The first part will be called "The Married Widow," the burlesque "The Girl of the Golden Vest." A costly scenic investiture will also be on exhibition.

Jeannette Marlboro, of Woodford and Marlboro, is an honorary member of Wheeling (W. Va.) Lodge, No. 51, T. M. A.

LEO CARRILLO'S CARTOON OF THE WEEK



LEO CARRILLO '08

TWENTY MORE FOREIGN ACTS.

There are about twenty foreign acts yet to come over to this side under Klaw & Erlanger contracts. Whenever the opportunity presents they are being advised to cancel the American time. The press of the situation here is explained, together with the likelihood of "lay offs," etc., which the other foreign acts now here have experienced.

Little Pich, due to open at one of the United houses, is a "K. & E." act, supposed to remain at home. Pich cabled over to K. & E. asking if his contract held good. Informed that it did, he was advised his cancellation would be accepted. This was thought to have been closed, the English artists having an intimate knowledge of the present conditions, but Little Pich's London agents informed him they would demand the amount of their commission, cancellation or no, so the artist concluded he had better play the American engagement.

He sailed from England this week on the "Amerika."

NEW YORK'S ENDING.

To-morrow (Sunday) night the bells will toll, and the orchestra try to catch the right swing for the last "rag" of "Advanced Vaudeville," which leaves the New York Theatre a couple of weeks ahead of its time limit.

Though "Advanced" goes out, plain "vaudeville" will come back at regular weekly intervals, the New York continuing to give Sunday concerts in the evening only, according to the present intention.

The settlement agreement made by Klaw & Erlanger with the United Booking Offices specified Klaw & Erlanger could not play vaudeville in an "opposition city" for ten years to come, but it is understood there will be no objection to the Sunday concerts at the New York.

STILL ANOTHER IN JOHNSTOWN.

Johnstown, Pa., Jan. 16.

Another vaudeville theatre was opened here Monday. The town now holds four. One is booked by the United Booking Offices and William Morris, of New York, supplies another.

The last house was promoted by J. D. Foley, an intimate acquaintance of John Harris, manager for Harry Davis, of the Grand Opera House, Pittsburg.

Mr. Foley fixed up the place, called "The Globe," at an expense of $8,000. Four vaudeville acts and moving pictures are shown. It is continuous.

"THE WALTZ DREAM" FREE.

The music of "The Waltz Dream," the newest operatic production which has not as yet reached New York, seems to be in the same category as "The Merry Widow," where the music is concerned.

It is not copyrighted, and free to all comers, although Jos. W. Stern & Co. have made claim to the publication rights through their attorneys, advising Maurice Shapiro action would be taken if he offered for sale any of the score.

Mr. Shapiro's lawyer advised him to go ahead, and a medley of the opera's strains, arranged by Fred. Soloman, will be placed by Mr. Shapiro on the market.

W. V. A. OFFER STEADY TIME.

Chicago, Jan. 16.

In the smaller theatres of the Middle West booked through the Western Vaudeville Association, notices have been posted attracting attention of artists to the affiliation between the W. V. A. and United Booking Offices.

It is promised that all acts agreeing to play exclusively for either of the agencies will receive from 30 to 40 weeks, consecutive time, without "lay off."

The route for one year back of all artists desiring future time must be turned in, giving the theatres which they have played in. The notices are for the benefit of the acts playing the small houses. Heretofore they have been booked off and on.

While consecutive time is promised, no route will be given, but a blanket contract will be issued. "Jumps" and "shifts" must be made according to instructions. The consecutive time is assured. That is supposed to compensate for any possible inconvenience.

The routing of acts for next season will shortly commence in the Western Vaudeville Association's offices.

PLAYED SKETCHES ON SUNDAY.

In a few of the variety theatres in New York last Sunday, sketches were played as a part of the twice-daily program. Unannounced the attempt to better the Sunday shows brought no perceptible increase in the attendance.

No one interfered with the managers of the respective houses, and no complaints were entered against any for a violation of the Sunday law.

In the Jefferson Market Police Court this week John Buck, the assistant manager of the Union Square (Keith & Proctor) was arraigned for allowing Dolan and Lenharr and James A. Kiernan and Company to play sketches on Sunday, January 5.

Maurice Goodman, who appeared for Mr. Buck, set up the defense that the assistant-manager was not responsible for the show, nor had he authorized the appearances.

Briefs were submitted, and decision was reserved.

YUILIANS TO RETURN HOME.

The Eight Yuilians will not play the Orpheum Circuit on this American visit. They will return to their native land in a few days.

On Wednesday, Yuilian, the head of the act, received a cable his wife had died in Italy, leaving the four acrobatic youngsters who work in the act, motherless. Four more are on the other side, while others, making twelve Yuilian children in all, are carried along with the father.

The Yuilians believed they would have to play the Orpheum Circuit, without having a "fare" clause in their K. & E. contract. The Orpheum Circuit, however, gave the act a contract for next season over its time at the same salary. The transportation is to be paid by the circuit. In consideration of this, the Yuilians agreed to cancel their present agreement.

Similar action will be taken with Marstro and Oretta at the New York this week.

The weekly salary of Adeline Genee while playing over here is reported from London at $750.

FOGERTY HOT AFTER COPYIST.

Frank Fogerty, the story teller, is playing at the Empire, Hoboken, this week, and runs over to New York between shows. On the coldest days of the week Mr. Fogerty could be seen walking along Broadway chewing upon a piece of ice to keep his temperature down.

The ire of Mr. Fogerty has been aroused through hearing that Arthur Whitelaw, a monologist, had been using his own story, a political speech interspersed with frequent exclamations of "Ain't I right, boys? You can bet your life I am."

No one excepting Mr. Whitelaw has been heard of who disputes Mr. Fogerty's stage right to this story, and it is so peculiar in its construction, Mr. Fogerty delivering it with an Irish brogue, that the question of priority is reduced to a minimum.

The taking of the story by Whitelaw has further wilted Fogerty's collar by Whitelaw's assertion that he told the story first, and previous to Fogerty. This statement was made by Whitelaw to Harry Leonhardt, when the latter was manager of the 23rd Street Theatre, when Whitelaw last played there.

Mr. Leonhardt induced Mr. Fogerty to take up a vaudeville tour, and he thought himself pretty well informed on the Fogerty act in consequence. He innocently inquired of Mr. Whitelaw where he had first told it. Whitelaw replied he had written it out, and given it to Supreme Court Judge Aspinall, of Brooklyn.

Meeting the Judge at Shanley's one evening, Mr. Fogerty, in company with John J. Butler, the restaurant's manager, inquired of him when Whitelaw had turned over the story to him. Judge Aspinall was perplexed for some time before he caught the drift of the question. He then denied knowing Whitelaw or of having ever met him. Upon this being repeated to Whitelaw, he answered, "You heard what I said," and let it go at that.

Mr. Fogerty has written to vaudeville managers asking protection against Whitelaw if he attempts to tell the story, and says his responses have all been satisfactory, he being readily recognized as the owner of it. Whatever other steps are possible to suppress the repetition of his material by others, Mr. Fogerty also adds he will take.

COOPER MAY SUE AGAIN.

The lawsuit brought and won against Vesta Victoria by Bert Cooper is not the last of his claim against the English singer, according to Mr. Cooper.

He says the first action, for $1,250, represented his charge for services for ten weeks of Miss Victoria's K. & E. contract. As to the remaining time played, said Cooper, he would again sue for a like proportion (5 per cent.) of her earnings.

FEIBER LIKES CHEAP VAUDEVILLE.

So well satisfied is H. H. Feiber, one of the United's foreign booking representatives, with his venture at the Perth Amboy (N. J.) theatre, where a combination moving picture and vaudeville show is being given under his direction, that Mr. Feiber is on a quest for locations to give the cheaper form of vaudeville only.

A circuit of unlimited size will be placed together, Mr. Feiber says, if he can secure the necessary houses.

SILENT ABOUT "NO COMMISSION."

The story in VARIETY of a week ago that a big manager in the St. James Building had a scheme afoot to do away with the commission now charged by the United Booking Offices and Western Vaudeville Association caused a hum of comment among the artists and agents this week.

No one could conjecture how it would be arranged. The manager working on the idea would not say anything further. By next season he ventured it would probably be in operation, but how it was to be done remained untold.

Asked if the move also included an attempt to do away with the outside agent and his commission as well, he replied: "No; I encourage the agent."

LUCY WESTON IN "FOLLIES."

On Monday at Philadelphia, Lucy Weston will appear in "The Follies of 1907" singing some of the songs which have made her successful at the New York this week on her first American showing.

Miss Weston reached New York with a Klaw & Erlanger contract, calling for a moderate weekly salary. Since her "hit," the weekly figure sounded even smaller. She was asked to go West to play, but Miss Weston refused. Upon being told it would be necessary for her to play far away from the big city, the English girl said she would cancel her contract.

This happened on Monday after her first appearance had been made. She was immediately engaged by Florenz Ziegfeld at $400 weekly to join "The Follies." Miss Weston has canceled all or postponed all her foreign time, and intends to remain over here indefinitely.

There is said to have been some question raised by the United Booking Offices over the right of Klaw & Erlanger to retain the services of Miss Weston, the settlement agreement calling upon K. & E. to turn over all acts up to a certain limit.

The "limit" line straightened out the argument.

DRAWEE

(Of Drawee, Frisco and Hambo).

Mr. Drawee is reading VARIETY at Buenos Ayres, South America, where the photograph was taken. It is a postal picture, and dated Dec. 13. The paper is that of October 26th with Hetty King's pictures adorning the title page. Drawee, Frisco and Hambo were playing the Casino, Buenos Ayres, at the time, being booked over the Sequin Circuit in that country.

IMPORTANT FILM CONVENTION.

The near approach of the second convention of film manufacturers, which is to be held in Buffalo Jan. 25, is awakening activities all along the line. The individual exhibitors and such film renters as are not likely to be welcomed to the fold are awaiting the formal organization of the manufacturing and retailing interests with considerable apprehension.

The avowed purpose of the manufacturing organization to sell its wares only to the members of the film renting association will eliminate the "cut-rate" film renting firms from any share in the new productions of American manufacturers. The individual exhibitofs who rent from these "cut-rate" firms will be compelled to turn to the association dealers for a supply of films costing materially more than they have been accustomed to paying.

Whether or not the increase in rates will reduce the number of exhibitors is problematical, but in any event the association dealers and manufacturers anticipate no net loss in their total business. The sales agreement to be entered into between the manufacturers and film renters will presumably be rigidly adhered to for a time at least and the exhibitors may surely expect to pay more for their films than they have in some time.

Exhibitors will be further concerned in the association's plan to demand a deposit from all who rent films and the general public will benefit under the scheme, which will call in all damaged reels. There are several other points in the proposed deal between manufacturers and retailers which will presumably benefit the moving picture industry in general and the business of exhibiting in particular.

The Buffalo convention will be of great importance, for at that time the plans and details of the two organizations will be perfected and immediately put in operation. Many radical changes in the moving picture business may be looked for forthwith. Then an organization of exhibitors having a national scope may be expected, for there will be another side of the subject developed unquestionably.

COMPLAINT AGAINST BERNSTEIN.

A complaint was filed this week with Commissioner of Licenses Bogart against Sam Bernstein, who has been in charge of the Sunday concerts at the Star Theatre.

The information laid with the Bureau by Inness and Ryan recited that Bernstein had booked them for last Sunday's concert. When pay time arrived, Bernstein offered each act the amount agreed upon, less $5. Some accepted, other did not.

The license office upon looking over its records found Bernstein had not obtained an agent's license. It is further investigating.

ENGLISH ACT GOES HOME.

Last Wednesday, Kitts and Windrum, the English act playing "The Cuckoo," sailed for their home, canceling the Klaw & Erlanger contract upon receipt of the return transportation.

Kitts and Windrum had no "fare" clause in the agreement, and protested strongly against the long "jumps" they were subjected to. Expressing a desire to be released unless a satisfactory route could be arranged, the offer was accepted.

ARCADE, TOLEDO, CLOSES.

Toledo, Jan. 16.

The Arcade, playing vaudeville under the management of Hurtig & Seamon since the opening of the season, closes Saturday night. Poor business the cause.

H. H. Lamkin ran the house with the same style of entertainment at one time, without complaint, until B. F. Keith opening the Valentine, a much larger and better house, caused Mr. Lamkin to give up the Arcade. Hurtig & Seamon had no opposition. They have another house in Dayton, O.

The theatre may become a moving picture place. Hurtig & Seamon have interests in the Eastern Burlesque Wheel, which has a burlesque home in the city. The firm holds the Arcade under lease. That will prevent the Western Burlesque Wheel from obtaining it, should they care to.

GRANVILLE TAKES "STAR BOUT."

"The Star Bout," a vaudeville piece originally owned and produced by Ned Wayburn, is now claimed by Taylor Granville, the principal member of the cast. It is playing at the Fifth Avenue this week.

The Bankruptcy Court was entered by Wayburn lately to relieve himself from pressing creditors, who had previously caused him to close his "Training School for the Stage" after a committee of Wayburn's debtors had ineffectually attempted to continue it profitably.

The present ownership of "The Star Bout" is said to have been brought about by Wayburn making a statement for the reason of the non-satisfaction of a judgment held against him by Nat Wills for $400 to the effect that he had no property. He said at the time "The Star Bout" belonged to Taylor Granville.

It is not a matter of record whether Mr. Waybnrn had a verbal understanding with Mr. Granville over this affair, but Mr. Granville at once stepped into the possession of the act. Wayburn's bankruptcy proceedings are a bar to the establishment by him of any ownership which would be productive of net returns to himself, but it is understood a former employe of Wayburn's claims to have invested money in the production for which Wayburn gave him an interest in it.

To recover this the employe, it is said, will sue Granville. The act receives $800 weekly. There is a profit, inclusive of the salary Mr. Granville drew, of from $200 to $300 a week in the sketch when it is playing.

W. L. ABINGDON AND BIJOU FERNANDEZ.

W. L. Abingdon and Bijou Fernandez have a vaudeville sketch which they want to try out. M. S. Bentham is in charge of their variety affairs.

Miss Fernandez last appeared with Edwin Arden in vaudeville.

MABEL HITE NEXT WEEK.

Monday will witness Mabel Hite's return to vaudeville through the Orpheum, Yonkers. Miss Hite was billed there for this week, but illness caused the delay.

Mike Donlon, Miss Hite's husband and the New York Baseball Club's fielder, expects to go South soon with the nine for the annual Spring practice.

KNOWLES RESIGNS OFFICE.

Contemplating an extended tour of the world on the lecture platform, R. G. Knowles has resigned as second vice-president of the Vaudeville Comedy Club, and Francis Morey, the lately elected third vice-president, takes Mr. Knowles' place.

Howard Truesdell filled the vacancy left by Mr. Morey's advancement.

PROUTY PROMOTED.

Clarence "Jed" Prouty is no longer attached to the office staff of the United Booking Offices. He was moved last week to the post of assistant manager of Keith's, Providence.

His apprenticeship in the New York booking offices was designed to fit him for this position. It is probable that he will settle in the Rhode Island town.

THE AUDITORIUM AGAIN?

Chicago, Jan. 16.

There is a persistent rumor afloat that the Auditorium will revert to vaudeville next season.

The report started in Cincinnati and emanated from those in touch with the present situation.

William A. Brady and Klaw & Erlanger, with others, are interested in the lease of the Auditorium, although those mentioned have the larger share. Mr. Brady was solicitous at all times during the settlement proceedings as to the outcome.

With the Auditorium playing vaudeville, booked by the Kohl & Castle contingent, Chicago vaudeville would not be greatly changed from that at present. Unless a high calibre were to be maintained in the entertainment offered the immense patronage of the past weeks could not be held up, but in any event, and even though a Hippodrome show should be placed in the mammoth playhouse, the other vaudeville theatres about town would again suffer in attendance.

J. A. FYNES BUILDING.

J. Austin Fynes is erecting a theatre in Newark, N. J., to add to his chain of "picture shows."

It is said there are one or more large and important exhibitions of this nature in pretentious edifices around the immediate vicinity in which, while Mr. Fynes' name does not appear in the management, he is largely interested, and has extended his list of holdings until the aggregate now mounts up to a large figure.

Mr. Fynes was one of the first to grasp the future of "picture shows" and he was also the first to introduce moving pictures on the theatrical stage in this country, having imported a film when general manager for B. F. Keith some years ago.

ACT CANCELS NELSON.

Springfield, Mass., Jan. 16.

The Smith-Bowman Trio did not play at the Nelson, Monday, and no one appeared in their place until the Tuesday matinee.

The act is colored, and sent word to the William Morris office in New York they intended to break up, going South. They have lately been working over the United houses, and it is suspected the suggestion was made to them by someone that a vacation of at least the Springfield week might do them a great deal of good in every way.

GENEE AND DAZIE.

A most interesting event just at present is the coming of Adeline Genee, from the Empire, London, heralded as the foremost European dancer; to which interest is stimulated by her initial appearance being made in Philadelphia on Monday next, where Dazie, the leading and most brilliant American contestant for high terpsichorean honors, is also appearing.

While comparisons and the reviews of individual merits of the representative dancers of the two great countries are inevitable, neither of the principals, it is said, desire that be done. Dazie is an ardent admirer of Genee and considers her the greatest classic dancer of the age.

But a short time ago the writer had occasion to speak of the approaching arrival of the English artiste to the dainty American dancer, who said:

"Americans simply must like Genee. She is the most remarkable dancer I have ever seen, and her riding habit novelty will be a genuine sensation. Her wonderful execution lies partly in the ease with which she pirouettes about the stage, and partly in the poetry which distinguishes all her movements. Genee has phenomenal skill fostered by years of hard practice and she deserves her very great success."

No artiste in America is more admired by her associate players than is Dazie, whose simple and unaffected manner, and charming personality off the stage have won her that enviable honor. The same is true of the English dancer, who has rallied to her support the affections of every professional in England.

But both have acquired fame, distinction and a large following, and each has enthusiastic and constant admirers. Montgomery Phister, the dean of dramatic writers of the West, said of Dazie:

"There is expression in every movement of her graceful body, there is meaning in every wild fling of her arms, and soul in each pose so dramatically assumed. Her pantomime, as in the doll dance, is exquisite, and in the picturesque and dramatic Salome, passion, sentiment and feeling are expressed, not only in the eye and face, not only in the supple form and finely moulded limbs of beauty, but in each graceful motion and fascinating position."

And George C. Jenks, the eminent English writer said of Genee: "In our history there are four famous danseuses of a former day—Taglioni, Charlotta Crise, Cerito and Lucille Grahn. Some critics in London declare that Mlle. Genee is a better dancer than any of these four. And she deserves the tribute."

LAMP STARTED FIRE.

According to all the newspaper reports of the catastrophe at Boyertown, Pa., this week when over 100 lives were lost in the destruction of the opera house by fire, the flame was not started by the explosion of the moving picture machine, as the first newspaper reports stated.

A calcium light was used for the pictures. No explosion was heard in the rear of the theatre until the flames, caused by one of the oil lamps improvised for footlights exploding, had reached the picture machine.

Moving picture people this week were of the opinion through the false reports spreading in the early press despatches the business of the picture shows would be affected for a short while.

CIRCUS NEWS

London, Jan. 4.

Regarding circus ventures in Europe, John Ringling said: "I am just here on the look-out for novelties and to fix up some sort of arrangement for bringing over a show next year. How long I stay here depends upon how quickly I can get through my business.

"I have seen sufficient of your great city, however, to realize that the London public would love a real good circus and general round of shows such as were given by Barnum & Bailey. As you know, we have what used to be called the "greatest show on earth," and we intend to improve it and generally embellish it so as to make it really greater than it was before.

"You want my history. Why, I have none. I am merely John Ringling, age 39. I am one of the five brothers Ringling, sons of a Chicago merchant, whose fortune was severely injured by a fire. We turned out to work, and being musical started public concerts. These were a great success in the winter months. In the summer we worked a circus and did well.

"At the present day—well, I must not talk big—we are the Ringling Brothers, who employ and control a staff of 3,500 people, and own 400 railway cars, which we use for transport purposes. We have our agents in all the principal cities on the look-out for novelties, and these representatives, when they find anything good, report to us at our head offices in New York. For these novelties we are willing to pay any price, and we generally get the pick because, owing to our tours in America, we are enabled to offer people long engagements.

"During the few days I have been in London I have seen some of your leading shows, and I have formed the opinion that the English are very eager for amusement of any kind that is good in character and free from vulgarity. I hope soon to be able to make an announcement as to my future plans, but just now my arrangements are not yet settled."

Mr. Ringling promises to bring here a show that has had no equal, and there is no doubt he will do this very thing if he clinches his final arrangements. The Anglo-British exposition, with Olympian sports, etc., will draw crowds to London next year.

The Greater Norris & Rowe circus has been increased in size and will take the road as usual early in March. Messrs. Norris & Rowe recently purchased all the animals of the Chutes company, situated in San Francisco, consisting of elephants, camels, tigers, lions, etc. Over thirty animals were in the collection.

Ernie and Percy Clark (The Clarkonians) are at the Circus Bush, Berlin (Ger.), where they are the feature of the bill, giving two acts. On the same program are Cottrell and Cavallini, clowns.

London, Jan. 4.

Reports from the Theatre de Varieties at Bezieres, France, recount a most curious accident to the brute that pushes stuck bandwagons out of the mud. It seems an applauded elephant was about to bow off after a due demonstration of "man's power over the brute creation," and to show his appreciation, the chef d'orchestra held out a carrot. The walking mountain approached the edge of the stage, and by using those 40,000 muscles Buffon ascribes to its trunk reached out for the savory titbit. Just then the front of the stage gave way, precipitating the elephant into the orchestra, along with two zebras which had been performing with him. Two violinists were hurt, and the big bass drum will never be heard again. The elephant wound his snorting trunk round the conductor and threw him out in the audience, while the rest of the players wildly fled. Finally a gangway was improvised to the stage, and the elephant's black keeper lured it back and into its quarters.

W. W. ("Doc") Freeman, booking representative for the Ringlings, is still in Europe. He was with John Ringling when the latter was abroad, but did not accompany him home. It is said Freeman is authorized to sign up any feature he may find during his stay on the other side.

London, Jan. 4.

George O. Starr is waking things up at the Crystal Palace, and breaking away from over-conservative methods. The great glass house was getting well ahead at last reports, and makes a bigger display this season than it ever did before.

The Dick Bell show opened in the Orrins Building in Mexico City last Sunday. No word has come north from the Pubillones outfit since it was at Vera Cruz, but it is believed that it will be in the city very shortly. Both the Bell and Pubillones shows were in Vera Cruz at the same time, the last week in December. Each declares in letters to New York agents that the other did no business. One thing is certain, neither did much in Merida, Yucatan, once the richest show town in Central America. A disastrous slump in the hemp market is given as the cause of the bad business. Products which formerly marketed for $20 are now begging for purchasers at less than $5. It is said a financial panic is imminent there. Both shows played Merida early in December.

The publication of the amount of the fortune left by the late James A. Bailey caused great surprise in New York. The circus man's will was probated in London, and whereas it was supposed he had left at least $4,000,000, the statement of his wealth in the legal proceedings was set at about $650,000 gross. Of this $150,000 is in Europe, the remainder over here. The net value of the estate will not exceed a half-million, it is estimated.

Pete and Eva Bell are playing for the Western Vaudeville Association. In March Mr. Bell, one of the best leapers in the tented division, will rejoin the Barnum-Bailey show. The following Fall he leaves for Europe.

WILLIAM FRANCIS DEAD.

News was received in New York early this week of the death in Hastings, England, of William Francis, senior member of the music publishing firm of Francis, Day & Hunter.

Mr. Francis had been ill for many months, and his death was not unexpected. A year ago his son, William Francis, Jr., who was at that time attached to the New York branch of the house, was hurriedly called home, the doctors fearing even at that time the end might be near.

William Francis was born in Burton, Warwickshire, England, and was about 65 years old. He founded the publishing firm which bears his name thirty years ago. At that time he was a member of the Mohawk Minstrels, which played at Agricultural Hall, London, for twenty years or more, and the publishing house was formed primarily to exploit the songs made popular by that organization.

David Day, a member of the same company, and James Francis were the other members, Henry Hunter not coming into the firm until some five years later. The original name was Francis Bros. & Day. Both Messrs. Day and Francis had previously been connected with London music-publishing firms.

Mr. Francis retained his connection with the Mohawk Minstrels until 1902, when it disbanded. During that period the property was merged with the Moore & Burgess Minstrels, its only British rival, and transferred to St. James Hall, London. It disbanded when that building was demolished to make room for a big modern office structure.

Six sons and a daughter survive. The body was removed to London, and funeral services were held late this week from the Francis town house there.

HARRY LA ROSE DIES SUDDENLY.

On Monday last, at his home in Williamsbridge (Bronx), New York, Harry LaRose died suddenly of pneumonia.

Mr. LaRose had played an engagement at the Orpheum, Easton, Pa., last week. Upon returning to this city he succumbed. Mr. Rose was booked for the Orpheum, Allentown, this week. "The Side Show" was sent instead.

Harry LaRose was born in Worcester, Mass., about forty years ago. His name in private life was Lally O'Neill. For over twenty years he has been a well known figure in variety, and at one time made a trip to England, where as "Leo DeValto" he gave spiral ascensions.

LaRose was sturdy and rugged, and although not of herculean build, was a giant in strength, even up to his death, which came as a great surprise.

Mr. LaRose married one of the Coulson Sisters, who survives him, together with a grown-up son.

His latest vaudeville sketch was "The Sailor and the Horse," written by Will M. Cressy, and in which Mr. LaRose played last week.

JACK BERNARD PASSES AWAY.

On Wednesday last the funeral of Jack Bernard, a brother of Sam and Dick Bernard took place.

Some years ago he, with his wife, Jennie, were well known in the variety houses. The deceased had been ill for some time with a lingering ailment.

SHEEDY BOOKING BROCKTON ALONE.

The vaudeville bill at Sheedy's, Brockton, for next week has been booked by M. R. Sheedy. Louis Pincus, who has supplied Mr. Sheedy's house with its programs since the opening, was not called upon to further interest himself.

It is said Mr. Sheedy will book individually for the Brockton Theatre, while his Fall River (Mass.) house will be filled by acts from the United Offices as heretofore.

The new Hathaway theatre in the city where Sheedy is perplexed will be in readiness to open some time in March. Hathaway was given the preference by the United directors for the franchise of Brockton after Sheedy had announced his intention of playing vaudeville there. This decision caused the selection of Mr. Pincus to book the Sheedy house.

Hathaway is reported to feign indifference to the present vaudeville situation in Brockton. His representative, T. B. Bayles, confidently says that "Sheedy will be all right when the time comes."

AUDITORIUM WINDS UP.

Chicago, Jan. 16.

Saturday is "get-away" day for "Advanced Vaudeville" at the Auditorium. Illustrated advertisements have been carried in the paper announcing the bill for the last week in a fanciful fashion.

The program is Josephine Cohan and Company (heading), Fred Niblo, "That" Quartet, Simon and Gardner, Duffin-Redcay Troupe, Balzers, Seymour and Hill, The Ruppelts, Klein, Ott Bros. and Nicholson, Maidie Scott.

In the advertisements also were caustic remarks on the opposition. The finale is described as "The Great, Grand, Gorgeous, Gay, Glad, Go-Bang, Gee Whiz, Good-Bye Week."

MOZART'S FIFTEENTH HOUSE OPENS.

Erie, Pa., Jan. 16.

The Alpha Theatre, the fifteenth house on the lately extended vaudeville circuit owned or controlled by Edward E. Mozart, opens next Monday. The house represents an outlay of $40,000 and is fireproof in construction. It will seat 900. Six acts and moving pictures will be offered, changed weekly.

SPECULATION OVER SENATE BILL.

Considerable speculation was occasioned this week by a dispatch from Albany announcing the introduction of a new bill in the State Senate by Senator Martin Saxe having to do with certain changes in the laws covering theatrical performances.

The wording of the newspaper report left the purpose of the bill rather vague. One story had it that the scheme was to make an opening for performances at the Children's Theatre of the Educational Alliance, but this was scouted, inasmuch as such a step would be special legislation. Another statement was to the effect that the bill aimed to provide the right of appeal from a Supreme Court decision revoking a theatre license, a right which is denied under the regulations now in force.

The usual printed copies of the bill have not yet been seen.

Er. Lawshe, of the late press department of "Advanced Vaudeville," remains at the New York Theatre as publicity promoter for the house.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

Cotton and Long (New Act), Hammerstein's.
Valoni, Colonial.
Albert Whelan, Colonial.
Maidie Scott, Alhambra.
De Lion, Union Square.
Gertrude Mansfield and Company, Pastor's.
Welch and Earl, Pastor's.
Neapolitan Serenaders, Gotham (Brooklyn).

Lucy Weston.
Songs.
29 Mins.; One.
New York.

"Be Good." If you haven't heard about it sung by Lucy Weston at the New York this week on the occasion of her American debut, you will. After taking two bows Monday evening upon concluding the number, Miss Weston refused to appear again, although the audience applauded continuously for nearly two minutes, keeping it up during the slow opening of Collins and Hart, who followed the Englishwoman. It was said around the theatre that Miss Weston was making a change for another selection to answer the applause with but it is just as well she stopped when she did. "Be Good" is a fine finisher. Nothing better could have been found. It riveted the hit made by Miss Weston which had become well clinched when she sang "As You Walk Down the Strand." Besides these two, much by far her best, Miss Weston also gave "Winnie From Winchester," "That's All" and "Y. M. C. A." A change of costume was introduced with each new song, the waits averaging seventy seconds. The young woman is very pretty, and partial to the quaint style of looks and dress, having curls drooping over her face. Miss Weston's gowns are works of art in themselves, and one, an Empire directoire, just made the house stare. In "As You Walk Down the Strand," Miss Weston attired herself in the garb and dialect of a Yorkshire lassie. The chorus is the best description of the song:

"When you walk down the Strand
With the guide-book in your hand,
Never look at any fellows in the town.
Whatever may be the weather
Keep your feet close together,
For fear you may slip down."

"Be Good," which would be fire-proofed in a number of vaudeville theatres over here before it reached the footlights, informs girls what to do under different circumstances, the advice being crowded into the chorus, which says:

"Be good, be very, very good,
Wear a look both meek and prayerful.
When you go out with a man
Be as good as you can;
If you can't be good, be careful."

One couldn't become offended at anything Miss Weston said on the stage; she makes too sweet a picture for that, but were she to sing her two strong cards only, it would be ample. Lucy Weston has "the songs," and knows how to sing them. *Sime.*

Julian Eltinge and his business manager, J. H. Harras, are quietly selecting a cast for "A School for Girls" in which Eltinge will be starred next season.

NEW ACTS OF THE WEEK

Ruth Allen and Company (3).
"We Need the Money" (Comedy).
28 Mins.; Full Stage (Interior).
Fifty-eighth Street.

Ruth Allen is the main factor in the piece. She makes a decidedly charming, breezy tom-boy sort of girl, with an irresistible faculty for overriding all sorts of obstacles and getting her own way. She looks the part of Nancy Rock in Charles Kenton's sketch, and acts it to the Queen's taste. Nancy, so runs the plot, is the daughter of a Wall Street mogul. She loves Eric Whipple, her father's ward and an employe in his office. Father won't allow the pair to be married until Eric has a million dollars of his own. Eric is a soft youth, and that million looks a long way ahead until Nancy undertakes to make it for him. This she does in fifteen minutes by plunging in the wheat market on a "tip," secured by listening to a conference of financiers over a crossed telephone wire. The plot is mighty unconvincing, but if you can lull your sense of realities into somnolence, and accept the sketch on its face value, Miss Allen's work is a real delight. The finish, with Nancy and Eric at one ticker watching the market soar, and Rock, who is on the wrong side of the rise, at the other, trying to hold the boom down by buying up all the wheat in sight, is extremely well worked up and really striking bit of stage management. Comedy values are supplied by Nancy's brother, who comes down to business after a riotous night out and becomes involved in all exciting incidents despite a "morning after head" wrapped up in a towel. Notwithstanding its lack of plausibility the sketch is interesting, thanks very largely to Miss Allen's individual excellence in the leading role. The supporting company is well picked. *Rush.*

Chas. H. Burke, Pat Touhey and Company (2).
"The Birthday Party" (Comedy).
25 Mins.; Full Stage.
Pastor's.

"The Birthday Party" allows of Chas. H. Burke giving a quantity of talk and business he has shown at different times with other partners. Most of the material was last seen on the Madison Square Roof last summer where he was principal comedian. There is little to the sketch itself, the act dwindling to a conversation between Pat Touhey and Burke, both first rate Irishmen of a widely different type. The talk is for the most part bright, but it is the manner in which the material is handled that brings the laughs. Mr. Touhey adds to the atmosphere through his first class playing of the Irish bagpipes. May Touhey and Marriette Carver are also in the act, but neither has anything of importance to do. The former dances an Irish reel nicely, while the latter has but to look well, which she does. The sketch was a big hit at Pastor's. Several minutes could be cut with profit. *Dash.*

Fourteen new members were received into the New York Lodge of the Actors' Union at its last meeting.

Laura Morris and Company (2).
"Cynthia's Visit" (Comedy).
19 Mins.; Full Stage.
Pastor's.

The author's name of "Cynthia's Visit" is not printed. Perhaps that was a stipulation. There is nothing to the piece, and that's letting it down easy. Aunt Cynthia (Laura Morris) calls on her niece (Laura Dean Hart). Discovering her niece's husband (Harry Morgan) is "broke" Cynthia hands him some money. Nothing else. It required a little longer on the stage to tell is the difference. There are several vain attempts at comedy. Falling backward from a rocking chair, displaying old-fashioned underwear is not funny; nor is the showing of a corset over a red sweater. Mr. Morgan has a pleasing singing voice. It rallied things a bit at the finish. Whatever laurels there are go to Miss Hart. She is wasting her time in this piece. Possessing a pleasing personality, besides injecting life into her work, and dancing nicely, Miss Hart soared far above her surroundings. *Dash.*

Johnson and Richards.
Acrobatics.
14 Mins.; Two (11); Close One (3).
Pastor's.

Johnson was formerly of Johnson, Davenport and Lorella, while Richards is late of Reno and Richards. The pair have worked out rather an entertaining knockabout acrobatic offering that scores in the opening through the good ground tumbling of Richards. There is a quantity of comedy of the "slapstick" order that should be weeded out in the early portion. Johnson is too good a comedian to resort to the "bladder" for laughs. His first rate travesty stuff at the finish is good enough to receive more attention, and should be followed up with good results. *Dash.*

"The Six American Dancers."
Dancing.
15 Mins.; One.
Colonial.

The sextet, made up of three men and an equal number of girls, get a tremendous amount of action into the small stage space they occupy, and fitted perfectly in the place just before the closing number which required a full stage. Numbers which fulfil this requirement are not too numerous and if only for this reason "The American Six" should find plenty of demand for their services. All the members are exceptionally good wooden shoe dancers. The only fault that could be found with the frame-up of their act is that they have chosen a very stagey style of dressing. A dancing floor spread in front of the drop in "one" is used. Three girls open with clog stepping. They are dressed rather inartistically in soubrette costume of red, white and blue. Two men follow in similar steps, and from that point they began to work up a splendid dancing finish involving all six, adding one number at a time until they were all in a tremendous ensemble dancing finale. The applause at the finish was extraordinarily enthusiastic. *Rush.*

Whiting and Melnotte Sisters.
Songs and Dances.
17 Mins.; One.
Fifth Avenue.

This is the third combination in which the Melnotte Sisters have been concerned in the course of the last year. The idea is the same in all. The girls make a bright snappy sister pair, with quaint, pretty dressing, gracefully carried. The dancing is nicely done, and the voices, although not of remarkable calibre, are well handled. George Whiting does much better with the singing than in the other branches, although he fits in well enough throughout. His rendition of an Irish number, "Harrigan," is worthy of special mention. He gets more out of it with only the aid of the two girls than others who have been using the entire stage crew. The act was in the fourth position of a big bill at the Fifth Avenue house this week, and scored strongly, as it probably will anywhere. *Dash.*

Will and Mabel Casper.
Songs and Talk.
17 Mins.; One.
Pastor's.

Will and Mabel Casper are singing and talking. There is a quantity of brighter talk than usually heard in the early portion of a Pastor program. Some bright pointed dialogue is capably handled, having the desired effect. Miss Casper should sing less and seek a different dressing scheme. The combination of voice and dressing gives a poor impression at the opening hard to overcome. Casper handles his material nicely, but the "rube" character could be improved with a little thought. The pair did very well. *Dash.*

Two Hardts.
Travesty.
10 Mins.; Full Stage.
Pastor's.

Mr. Hardt was formerly of Collins and Hart. The present act is along much the same lines as the old specialty. There is a bit of novelty introduced through the employing of a woman. Burlesque strong business, the lifting of weights, etc., at the opening by the women is followed by hand-to-hand balancing employing the wire. There are some laughs scattered in both departments, but the act is loosely woven and the burlesque is too apparent to make it effective. The wire is plainly visible. The act will need a vast amount of remodeling before it can hope to compete. *Dash.*

Mildred Kenfield.
Songs and Dances.
16 Mins.; Full Stage.
Pastor's.

Mildred Kenfield sings and dances, assisted by four pickannies. She is an attractive looking blonde, rather inclined to overdress, with a fairly good voice for the numbers rendered. Of the four "picks," one does absolutely nothing throughout, although he was probably placed in for comedy. The taller of the colored girls was the only one who belonged at all. She danced as though enjoying it. The dancing finish is not nearly lively enough, and probably never will be until three more "picks" like the one mentioned can be secured. *Dash.*

(Continued on page 15.)

LONDON NOTES.

London, Jan. 4.

The holiday boom is still on, and all the places are doing very well; Stoll seems to have hit the right idea at the Coliseum, cheap prices and fresh bills weekly pulling in the crowd. People who have fine clothes and not too much money can cut an awful dash at the Coliseum, as six can occupy a box and be looked at all evening for about $2.50. The new Coliseum patrons thoroughly appreciate the grandeur of the house and the refinement of their surroundings, and it is much to be hoped that during these holidays the English will get the Coliseum habit. Stoll is booking a lot of acts that never before got any chance at the West End; the old "keep-em-out gang" were too strong. These turns are making hits, too, and reach the crowd quite well.

One thing we can predict, and that is that an arrangement will soon be made between the Coliseum and Oxford (and perhaps Tivoli) relaxing the "barring" clause between houses—and then both will put up a stronger "bar" against Gibbons.

Of new year prospects, Walter Gibbons said: "In the variety world during 1908 there will be many new music halls built, and a much better feeling between managers and artists. The music hall strike cleared up many misunderstandings. Proprietors and artists now cherish no animosities, and with a plain, straightforward contract to work upon, know precisely where they are in the matter of booking, barring and transferences." Mr. Gibbons recounts that last year at this time he had only six music halls, whereas now he has twelve. That is one more in London than the "Syndicate," which will even the number by the new house erecting at Ilford. On the heels of this project George Dance has purchased a site at Ilford, and will build a new hall which will doubtless go on the Stoll tour.

At Sheffield, Barrasford has permanently opened his new Hippodrome, at first announced to open temporarily, as it was hardly dreamed that the house could be completed in a little over four months. The interior is mainly white and gold, with caryatides or Atlantean figures supporting the boxes, from which on the opening night hung festoons of smilax and flowers. "The Hip" seats 2,750, the gallery alone holding 1,000. It is built on the cantilever principle without one obstructing column. There is a sliding roof for summer, and there are twelve exits. The stage is 40 feet deep and high, and the proscenium opening is 36½ feet.

Now that Barrasford has opened at Sheffield, Stoll's Empire Palace there is beginning to buck up. Decorators and burnishers have been shining it for four weeks. From the housetop a big electric light shines over the city of razors, while a large finger shows the various razor sharpeners the way to the main entrance. Inside is a perfect riot of rich colors and gilded ornaments, and everything looks very bright.

At Valence a groundless alarm of fire excited a serious panic; a child of three was trampled to death; two others had their legs broken, and many were crushed and bruised in the fight to reach the entrance.

George Leyton dined seventeen old Crimean and Indian veterans at the Coliseum rehearsal room on Christmas. He has raised thousands of pounds for these people, and has been made a vice-president of the United Service Club in recognition, a most unusual honor.

At Brighton, Mrs. Thomas Barrasford has transformed the old Coliseum Varieties into a beautiful home for pantomime, now known as the Court Theatre, and is doing well with the "Babes in the Wood."

Moss Empires take the Broadway Theatre, New Cross, from DeFrece's partner Mouillot after the pantomime season. Drama for the present.

The juggler Bernardo, who was touring Ireland with a small circus the past season, has won £415 by a lucky Limerick line sent the periodical "Answers."

At Rhyl a handsome new beach pavilion, nearly square and handsomely domed and turretted, will supplant the one lately burned.

Doran, the horizontal bar expert, just back from Berlin with his partner, came near being asphyxiated in that city by one of those should-be-prohibited gas jets that keeps on burning after the gas is turned off. A hotel work-woman luckily smelled the gas and pounded loudly on the door. Doran was just able to stagger to the door and turn the key, after which he fainted away, and it was feared for a time he might not revive. However, he still lives to tell the tale in the practice intervals at Cragg's gymnasium down Kennington.

Lounge halls for theatre queues are now aimed at in new structures, several Gibbons halls having put them in, as well as Mouillot at Bournemouth and several cities north. For women especially they are a grateful convenience.

GAIETY OPENING IN APRIL.

The new Gaiety Theatre, the Geo. M. Cohan home, will have its premier about the early part of April instead of in February, as anticipated.

The theatre is now building at 46th Street and Broadway. Mr. Cohan is writing the play which will be first presented in the house during his present trip on the other side.

In the cast so far selected will be, besides "The Yankee Doodle Comedian," his father and mother, Mr. and Mrs. Jerry Cohan, and James J. Morton, the monologist.

"The Neapolitan Serenaders," a vocal and instrumental organization, composed of fourteen persons (10 women, 4 men), with special scenic surroundings, will play their first engagement at the Gotham, Brooklyn, next week. The act was organized by Arthur M. Hopkins.

EDWARDS' TWO MUSIC STORES.

The Gus Edwards Music Publishing Company has opened two stores for the sale of sheet music. One is in Philadelphia; the other on 125th street, New York.

Mr. Edwards says he may extend that branch of his publishing business.

FUNABASHI.

If "Funabashi" means the same thing in Japanese as "——! ! !" in Park Row type, the new Thomas W. Ryley musical piece which opened at the Casino last week is well named. The proceedings, aside from a few of the musical numbers and incidental passages are of a discouraging dullness to be described only in dashes and exclamation points indicative of pain and indignation that such a mess should be offered to Broadway.

Irving S. Cobb wrote the book, Stafford Waters the lyrics and music and Al. M. Holbrook staged the production. The credit for whatever is worth while in the three-act horror—it's little enough to be sure—goes to the last named.

London has sent us a good many musical pieces which failed to interest us, but we never retaliated. Now here's the golden opportunity to even the score. If someone will ship "Funabashi" to London, the account will be satisfactorily balanced. It would be a fine, delicate vengeance, too, because, so carefully has the English model of boredom been followed in this pseudo-American product, that the Londoners will never suspect but that it was the handiwork of their most prominent musical comedy lyricists.

Plot! There's plot enough to fit out three musical comedies, and enough over to wreck a vaudeville act or two. It takes ten minutes of dialogue to lead up to a simple music cue. Introducing a musical number is cumbersome business, involving about half a column of very prosey prose-poetry. There's more top-heavy language in the book than in a senatorial debate—and less humor.

Jack Carter (Walter Percival), an American officer, has fallen in love with Polly Rivers (Vera Michelena), an American girl, who masquerades in Japanese costume throughout the three acts. You have to get in at the opening of the first act to learn why. If you are late the circumstance remains a mystery. The couple occupy themselves with their lovemaking in the picturesque Japanese resort of Funabashi unconscious of impending trouble. The awakening comes in the person of Carter's father, the United States secretary of war, on a mission of peace to Japan. Father has arranged a match for his son and brings along his prospective daughter-in-law, Miss Hillary-Hoops (Margaret Rutledge), a British heiress, whom the son has never met.

Father is a determined person and young Carter's love affair must be concealed. So Polly is forced to pose as the wife of Monty Beauchamp (Percy Ames), young Carter's chum, and described as an English clubman—an unqualified bore and a talkative imbecile. Nan Livingston (Alice Fischer), a New York widow, is dragged into these complications and in seeking to aid the young people in their deception flounders about pathetically.

She is chiefly prominent for certain "bright" cynical observations that have been put into her mouth by the dialogue. "There's many a slip between the engagement ring and the wedding cake," is one and fairly represents how "bright" her epigrams are. Among the other things that Carter is forced to conceal from his father is the ownership of an automobile and chauffeur. So, on the advice of Monty, the chauffeur is disguised as a foreign nobleman, and set to making love to Miss Hillary-Hoops. This is another sample of delicate humor. At the end Nan, with serpent wisdom, suggests to the secretary of war that he himself marry the British heiress. The secretary "bites" and just about the time the auditor's senses are reeling from following the plot complications all is made clear sailing for Carter and Polly.

But this was well along toward the end of the evening, and the day was already hopelessly lost.

Walter Percival made a fairly manly and good-looking lover. His was a highly conventional character, and no one expected much of him, so he passed without very severe criticism. But Ames held an important place in the comedy department and his struggles to be funny were painful. How any one could have written the speeches to which he gave voice is a mystery. There was not a wreath of a smile in his whole performance. As an evidence of the regard in which several of the principal comedians were held in the estimation of the audience it was noticeable that whenever they appeared just at the conclusion of a number, applause immediately became enthusiastic for an encore, apparently on the principle that the agony of a ten-minute conversation fest could be thus put off by a repetition of the song. It was this that made a number of chorus interpolations go extremely well.

William Rock was a great personal hit, overshadowed by only one person in the cast—Maud Fulton. Miss Fulton as Macy Bloomingdale Saks, a New York shop girl, was the only human type in the show. Both had merely incidental roles, practically unconnected with the play, but they alone enlivened the dullness of the piece. Rock had a capital topical song in the first act called "One, Two, Three—Down and Out," and his eccentric dance won a cordial reception. Together with Miss Fulton he had several good comic passages, although he might have done more with them. "I'd Guess You," by Rock and Miss Fulton, went a long way toward making the second act endurable, thanks to their animated dancing and incidental business. Rock is by no means a polished comedian, but in his present company he stands out, and Miss Fulton's natural skill and cleverness as a soubrette are emphasized by the fact that she has the whole field to herself.

The third act was the best of all, for it was filled to the limit with numbers, and this system successfully choked off the tiresome dialogue of the principals. Also it brought back the eight gorgeous show girls who had appeared in the first act, and been in hiding during the second. A like number of chorus men was also introduced, rivaling the show girls in the splendor of their costumes. They were dressed as diplomats and loaded to the ears with gold braid. A number called "Flirtation" involved the whole sixteen and went nicely enough, and another "I Walked Around," at which pretty much everybody in the company took a try, helped some more.

There are practically no specialties in "Funabashi," although George S. McCone and Sam Burns did an unannounced impersonation of Rice and Prevost for half a minute in the first act. The usual complement of girls was provided, but they had not half a chance to work. *Rush.*

RICE & BARTON'S BIG GAIETY.

Another item is added to the weight of evidence that the farce comedy is not well adapted to burlesque purposes. "Broadway After Twelve" is the opening piece of Rice & Barton's "Big Gaiety" show. It is well enough written and the farcical complications are swift and funny, but by the nature of the action numbers and chorus ensembles are excluded and the final curtain was received with relief.

Charles Barton, of course, has the principal comedy role. He is effective in his familiar way and scored laughs.

Alf. P. James is practically the only other male member who attains prominence in the early proceedings although Nick Glynn and Tessie Burns as house maid and bellboy come to the surface at intervals.

Annie Dunn Mullen has the principal female role. It is a straight talking part which offers but scant opportunity. Kate Prior is no more fortunate. Alice Maizee appears with the chorus at the finale for a minute and thanks to a glittering frock, impressed himself upon the audience more in two minutes than the other women had in forty. This also was one of the results of using a farce comedy.

A minstrel parade was on for the finale, being made fairly effective. The company got a whole lot of whoop-hurrah music into the affair and the audience was willing to welcome anything that gave them a relief from dialogue.

The burlesque was infinitely better. Bert Baker came forward in a grotesque role, listed as a "Rube," but really an unclassified eccentric character. The action had to do pretty much with the ancient money-changing "bit" extended to extreme dimensions, but Baker and Glynn as the "easy marks" and Barton and James as the sharpers managed to make it really funny. Credit for this result goes largely to Baker. Indeed he is the chief laugh getter of the cast. In the burlesque also there was a good scattering of musical numbers, and the chorus was brought into satisfactory view.

Mildred Gilmore, pretty much in hiding during the first part, came to the front in the burlesque. She and Kate Prior appeared in tights, and led most of the numbers.

Amy Nelson had a Spanish song in this part. Miss Nelson overstrains her voice in an effort to give volume to her tones and the result is far from agreeable. At times she is off key.

Baker was the strong point of the olio, a particularly strong one throughout. His "Tad" characterization is far and above the most intelligent delineation of the type as it is interpreted in burlesque. Baker's talk registers its laughs unfailingly without Baker descending to roughness and holds closely to his character.

Pierce and Maize did splendidly in their dancing and singing number. Miss Maize has a "Gibson Girl" number, beautifully and appropriately dressed in addition to the familiar routine of the act. Three changes are shown. They open nicely with a "conversational" song and the number runs through without a halt in the interest.

Mildred Gilmore, singer, in a gorgeous ball gown; Glynn, Miller and Hunt, comedy musical act, and McKee and Van, blackface singers and dancers were the others beside Sie Hassan Ben Ali's Toozonin Arabs, the extra attraction. *Rush.*

EMPIRE BURLESQUERS.

Roger Imhof, who seems to be about all there is to the comedy forces of the Empire Burlesquers, has the not unusual faculty of investing familiar burlesque material with fresh humor. His Irish comedy character is well drawn and capitally handled, and although a great deal of the pieces is patchwork of stock "bits" he makes his part of the show entertaining. As Casey in the opening piece he had frequent passages that won spontaneous laughs and were well done according to the accepted burlesque standard, which considers the means by which comedy is secured only casually so long as the laugh is scored. This is by no means to say that Imhof descends to suggestiveness. Indeed, the whole show is singularly free from spoken suggestion, although there are several places where risque situations are implied in the action.

The show is much in need of a sprightly soubrette or two. Jeannette Buckley and Susanne Corinne are assigned the soubrette roles, but they do not work with the ease that is necessary in parts of this sort. They dress prettily enough, but saunter through their parts and for the most part fail to give that touch of briskness that is so essential. Neither do they read their lines with the requisite grace. The show is practically without a good dancer.

Apparently the producer depended upon Miss Weston to support the girl department. Miss Weston is a statuesque person—mountainous would better describe her Homeric proportions—and in tights she makes a figure worth going any distance to see, but she does not do much toward brightening up the feminine contingent. Her olio number, made up of three or four straight songs—one with a faint suggestion of spice—was enjoyable in a light way, and her contralto voice was heard to good effect in several incidental numbers.

Napoleon Montambo gave very little life to an Irish part that should have been worked up to aid Imhof, but held up the comedy end of a grotesque acrobatic act in the olio which scored nicely. Ed. S. Hurlfalls, the straight end of the act, was concerned in the first part only incidentally as a bellboy.

There was little excuse for the presence of George Glein in a "cissy" part, seldom, if ever, funny, and in this case a mere succession of senseless and tasteless clowning, without a shred of originality or novelty.

Ed Johnson had a semi-straight role, although he played it with a suggestion of Irish brogue, but failed to make it particularly distinctive, and Al Zimmerman was the conventional bad man from the wild-and-woolly.

The burlesque is set in Turkey. The money changing bit is employed at great length, but Imhof managed to give it a fresh twist and made it fairly funny, thanks largely to some bright dialogue. The locale of the piece gives opportunity for the introduction of Turkish costumes suggestive of Oriental display, but the choristers refrained from anything that could be construed as a naughty wriggle.

There are frequent costume changes, the dresses of the choristers being eloquent of the flashiness of burlesque taste, although several of the simpler designs were pretty. The girls are rather above the average for looks and their singing passed.

COLONIAL.

With Vesta Victoria and Julius Steger and Company sharing headline honors, the bill at the Colonial this week is a heavy one. The rest of the show is made up of straight variety numbers and furnishes good, consistent, straightforward entertainment from beginning to end.

Miss Victoria, as might have been expected, scored a tremendous hit in the playhouse where she made her bow to the American public two years ago upon her return visit. She has moved the new "Mary, Queen of Scots" number up to second place. It went much better with the Colonial audience Tuesday night than when it was first tried out at the New York a week or two ago. For the rest she used "Man, Man, Man" and others of her familiar repertoire, finishing with "Poor John" at the demand of the capacity audience which would not be denied.

Closing the first half Mr. Steger received a veritable ovation at the curtain of his exquisite dramatic offering "The Fifth Commandment." The sentiment of the piece is as delicate, true and dignified as the haunting melody of "Castles in the Air," which as sung by Mr. Steger establishes a perfect atmosphere and does much toward making the piece one of the most vital bits of dramatic composition and presentation in vaudeville.

Batty's Bears opened the show. The act is sorely in need of more pretentious dressing and equipment. As it stands it is an extremely well handled and contructed animal act, with striking features to hold interest and a good by-play of comedy. It is a pity that so much should be sacrificed for the need of care in incidentals.

The Reiff Brothers did decidedly well in their dancing and singing act in "one." The team have a first rate arrangement in a running medley, the verses being punctuated with bits of dancing steps. There is not too much dancing at any point. The boys dress neatly and in the pink of fashion without at any time looking stagey, and their wooden shoe dancing makes a good finish.

The Sleedes, pantomimists, were seen over here last year. "The Mysterious Hotel," ("black art") has some good points, but is injured for American use by the British broadness of their comedy. The stuff in which they use water bottles is rather mussy and not very funny, but the trick won attention and laughter.

The Kinsons opened the intermission in their musical novelty. Since the pair first showed their specialty in this country last Summer the arrangement has been somewhat changed. The comedian has rather more prominence than formerly, which works to the advantage of the number. His imitations of musical instruments are really wonderful. The harp is perhaps the best of his repertoire.

Louise Agoust, closing the show, kept the audience interested until the picture drop was lowered. The juggling is simple and there is rather more talk and forced comedy than seems necessary in the act, but Miss Agoust's personal beauty and grace were more than equal to the task of holding the masculine portion of the audience, while the feminine contingent found enough to claim their attention in her marvelous frocks. "The Six American Dancers" are under New Acts. *Rush.*

FIFTY-EIGHTH STREET.

It is a curious arrangement and selection of acts of the Fifty-eighth Street Theatre this week which puts four talking and singing teams in the early part of the bill. Of these three open with a quarrel. There was a certain sameness about the show up to the latter end, and every one of the eight numbers depended in large part upon their comedy.

Morris and Morris opened, and for an act in that position went extremely well, taking two bows at the finish. They win laughs by their rough knockabout, the burlesque "strong work" going particularly well. The pair miss a good deal of the effectiveness of this material by failing to work up an appearance of reality, and by allowing the wire to be plainly seen.

Fentelle and Carr return with their tramp talking and singing novelty. They have an excellent opening and most of the talk is bright and pointed. A dancing finish let them off to good applause.

Charles and Fanny Van were one of the laughing hits in the conversational act in "one" called "A Case of Emergency." The sketch catches attention at the outset and from the appearance of Van moves along to the accompaniment of solid laughter. The dialogue is exceedingly well written and smoothly delivered. It is away from the routine of comedy talking numbers in many particulars, although the main idea is not altogether new. There were a few points of vague similarity between the Van act and that of Kennedy and Rooney, which had preceded. Both have a dispute between the principals, and even though the "bit" was treated very differently in each case, the similarity was distinctly noticeable.

Clayton Kennedy and Mattie Rooney were moved to an earlier position than that in which they were programmed, owing to stage arrangement. Mr. Kennedy makes an extremely effective eccentric comedian with an altogether novel method. His funniments have spontaneity and the dancing finish went with a whoop. The pair have an unfortunate bent toward punning that they could well correct. Miss Rooney showed three very pretty costume changes, and her dancing was neat and graceful.

Lalla Selbini has added a close in "one" to her novelty act. Dressed in character she sings "Mariutch at Coney Island," while her midget assistant, in a burlesque dressing of a dancer cavorts about the stage. The midget is much the greater part of the number. Miss Selbini's appearance in the unlovely garb of an Italian following her appearance as "the bathing beauty" left a disagreeable impression, for which the fun of the song was no compensation. "The Song Birds" in the closing place and Ruth Allen and Company (New Acts) were the others.

Walter Vincent, New York representative of the Orpheum Circuit Company, who is seriously ill in Dr. Bull's Sanitarium, was reported Thursday night as resting comfortably, a decided change for the better having occurred in his condition. Earlier in the week it was said the patient had suffered a turn for the worse.

NEW YORK.

The final week of "Advanced Vaudeville" in vaudeville and at the New York found a good bill at the theatre, once it got started. Three strange numbers, Lucy Weston, Marstro and Oretta and Three Danie Sisters (New Acts), were spread over the program, with Madge Fox in the No. 2 position, replacing Lily Flexmore (New Acts), who did not go into the show until the Tuesday matinee.

Geo. Evans is the lone act to have been on both the opening and closing vaudeville bills of the New York. To commemorate the event, Mr. Evans had a few new jokes and a couple of new songs. One of the latter, "O'Brien Had No Place to Go," Mr. Evans said on Monday evening was sung for the first time. With his usual energy, the blackface comedian "plugged" the song, the "plugging" now being a part, perhaps a half, of his act. In inviting the audience to join in the chorus, Mr. Evans remarked as he brushed the ashes of the cigar he never smokes, "You can't tell, so I'll save it. This may be a hard season with 'Advanced Vaudeville' retreating." Someone applauded, and Evans added, "Yes, but in good order." Then the argument subsided.

The new songs were Whit Cunliffe's contribution in his third week for the benefit of those who had heard him before. "You Can Never Tell What a Girl Can Do," and another on "The Merry Widow" made the duo. Pretty close to the opening, a position he did not deserve, but made necessary perhaps through the make-up of the show, Mr. Cunliffe proved his quality by a most substantial success. He is one of the five single acts on the program this week, three women and two men. His song "Hello" is billed, but not sung. "The Merry Widow" is an American composition likely, and made a lively number. Mr. Cunliffe has contracted the "audience" habit if he did not have it before. It is growing very prevalent and annoying.

A short while since May Belfort played a run at this same house, and returns with her character singing offering, placed to follow other songsters on the bill. There has been no change in Miss Belfort's act excepting a new dress at the opening, and she did as well as could be looked for under the conditions.

A fast working and first class acrobatic act is given by the Gaudschmidts, with two dogs, the animals picking up their cues like old-timers. The Germans are good workers, one taking especially high graceful leaps for his somersaults, while the lively music helps to give a brisk snap.

Closing the show before the pictures are the Eight Yiulians, the corking French acrobatic and "Risley" collection who lately came over from the other side.

Madge Fox sang a few songs, dancing a little, without doing any acrobatic feats in connection with it, and Collins and Hart reappeared with a new silk hat worn by Sim Collins, besides some new tricks in their burlesque "Strong Men."

Collins is using a billiard cue for the cannon balls, and seems to have given up trying to scare those in the front rows with the rubber ball. There are two or three other new bits. The act is always a "scream," and some of the impossible acrobatic tricks forces the laughter of the spectator, regardless of the number of times it has been seen. *Sime.*

ALHAMBRA.

Eight comedy acts out of nine numbers, with the odd one in question as to its classification, make up a first-class entertaining bill at the Alhambra this week.

Felix and Barry, Clifton Crawford, Nellie Wallace and Karno's Comedy Company were equal favorites on Tuesday evening, judging from the applause, with the Karno Company entitled to the first choice through its position, closing the show after following all the laughable acts.

It's rather remarkable how this act "A Night in an English Music Hall" has the power to draw the quantity of laughter with so many repetitions. The Alhambra audience applauded the several members as they appeared. The finish where Billie Reeves in his excellent impersonation of the "drunk" wrestles with "The Turk" brought roars at near 11 o'clock, bringing the program to a screaming finish. Alf Reeves is playing the uncle. Unless he speaks louder or makes his motions more emphatic no one will believe he is an honest actor, though he makes up well. Geo. Welch is the lively "kid," and the other members, including the Misses Dixon and Minister, give their usual good show. The company at the opening seemed to have doubts of its reception with knowledge of the location occupied, but the house quickly got to work.

Another repeater with great staying powers is "The Boy Next Door" which George Felix and Lydia Barry present. Mr. Felix's acrobatics and pantomimic comedy are as potent as ever, while Miss Barry in a new dress ornamented by a violet imbedded with a large diamond is impersonating different persons singing "Handle Me With Care." In the imitation of the operatic singer who essayed vaudeville with that song, Miss Barry gave an exact impersonation of someone out of memory; also out of vaudeville after the first week. Emily Barry in a graceful dance looked very pretty in a pink gown, and might try more for the "kid" effect with a high-necked dress, not quite so long as the present one. The act went through with a rush. The ardor of the principals was not even dampened when Mr. Felix accidentally caused a vase to fall off the mantle, Miss Barry remarking sotto-voice: "$4 for that."

And still another repeat was Dolan and Lenharr in "Taking Chances," an oft-told story in vaudeville, but still most enjoyable. Jas. F. Dolan as the "crook" gives a natural humorous performance, while Ida Lenharr appears altogether too wholesome to have the dialogue accuse her of "swiping" silk stockings.

Clifton Crawford might be termed familiar, but Mr. Crawford is a monologist, and "has a way about him." He changes his matter somewhat now and then, though holding well to the routine the season was started with excepting a new opening song "Martha Gray" with a pretty melody. Mr. Crawford upon answering the plaudits after Kipling's "Gunga Din" bemoaned the condition of his voice, telling a story to appease. The story may have been told by Mr. Crawford before, but it "listened" new. Here it is: "When I was in London some years ago I drove downtown each day with the same busman. One morning my busman catching up with another bus, pulled out a long piece of string, with a knot at the end, waving it to and fro. The other driver fumed and swore at him. I asked my busman why he was doing it. He replied: 'Oh, his father was hung two years ago, and he has got a rotten sense of humor.'"

Mr. Crawford intimated he had ready a new recitation to replace the Kipling verse. Had not the explanation of the vocal condition been made, it might have been supposed from his statement that Kipling had palled upon him, which would not be strange considering the continuity of the same thing twice daily. A loss of expression might likely follow. Another to alternate at least would give both probably the vigor each demanded.

The simulated English accent of Mr. Crawford removed the edge from the very English of Mr. Hymack, "The Chameleon Comedian," with the London brand plastered all over. Mr. Hymack is a recent importation.

His act, that of changing gloves, with disappearing and reappearing collars, ties, boutonieres, etc., makes a novelty number purely through not having been done before in all respects as Mr. Hymack handles it, but there is hardly anything mysterious. The much-heralded trick of changeable gloves is simple. Some portions of the act seem to be worked mechanically, perhaps by something approaching a time-lock system, or it may all be accomplished by movements of the arms or feet.

The dialogue, without special point, becomes tiresome, running incessantly all through as a covering. Perhaps if Mr. Hymack had taken a partner, working it as a "two-act" with both going through the same operation, a number would have developed which might have become standard (if another could acquire the speed). A lightning strip change for the finish brought a solid encore. The act causes a buzz all the way.

That very much eccentric and very much comedienne Nellie Wallace has returned for another American trip. Miss Wallace is the acme of eccentricity in work and make-up. She becomes liked, and her second visit is proof of her value over here.

There is a funny blackface man in The Quaker City Quartet. If the remainder of the act, who play as blacksmiths and "straight," could build up to him in their department, the act would play a considerable number of weeks around New York each season. The opening in a special set (which might be repainted) is shorter than the encore (which might be shorter).

"The Nightingale's Courtship" is the title of the Permane Brothers' offering. Dressed as clowns, the act promises well at first, caused by a bounding ball and other comedy which follows. Then it takes a break, closing slowly with a whistling duet "The Nightingale's Courtship." One of the clowns has an expressive face under the chalk. He should use it to better advantage than the whistle affords.

If Al M. Friend of Friend and Downing considers he requires no make-up to impersonate a Hebrew, then why not dress the part in immaculate evening attire, otherwise playing it the same? And as Mr. Downing makes no pretensions to the Hebrew character, why bill it as "Hebrew 'comedians'"? Also, when "Number Two" on the program, why should they feel discouraged sufficiently because "they are still coming in" to fall off in the effort to please the early arrivals? *Sime.*

FIFTH AVENUE.

The Fifth Avenue Theatre, now in its second week, bids fair to become a most popular variety house. On Monday there were capacity audiences at both the afternoon and evening performances. The big bill offered undoubtedly kept up the attendance throughout the balance of the week.

Eva Tanguay is the headline attraction this week, and it may be the fidgety comedienne is drawing them in, but it is more likely the merit of the entire bill does that. Miss Tanguay doesn't seem to be quite as energetic as formerly, but there were enough wriggles left to satisfy the audience, which was most generous to the singer. The house insisted upon hearing "I Don't Care" after Miss Tanguay had sung four songs and then she made a speech.

Chas. E. Evans and Company unrolled about twenty minutes of solid laughs in their skillfully arranged playlet "It's Up to You, William." Mr. Evans met with warm appreciation in this house, where the audience is of about the right grade for the better class of comedy. The support is uniformly good, Chas. J. Stine (who replaced Charles H. Hopper at short notice) doing exceedingly well in the very prominent part.

Only six of the Seven Mowatts appeared Monday night. It might better have been five. The woman carried does not add to the offering in any way and looks entirely out of place. The speed and sureness with which the boys handle the clubs is little short of marvelous, and the apparent pleasure with which they perform strengthens the good impression made by the juggling.

Harry L. Tighe is welcomed back into the fold in "Those Happy College Days," a sketch played for some time last season by him. There is no material change in the offering, and there has no need to be. A better college atmosphere surrounds the proceedings that has been in many a college play. The men keep the "college boy" characters well within bounds, playing it as though human. The only thing out of the picture is Bud Strong (Mr. Tighe), star football player, parading around his room after practice in his football togs. The part could be made just as convincing and much truer in a sweater and peg-tops. Loris Scarsdale is a pretty winsome little person. She makes an altogether pleasing soubrette. A little care should be practiced in handling of her skirts while sitting.

The Baker Troupe of cyclists gave the bill a good opening. Comedy is gone in for very strongly, and several new effects are disclosed in this line. The ridiculously small bicycle ridden by one of the men caused the most merriment.

"The Star Bout," in the closing position, holds the interest to the end. Granville Taylor seems to be staggering under the weight of being "starred," and is allowing Laura Pierpont to run away with the lion's share of the honors.

The Otto Brothers, after ridding themselves of that first bunch of talk, did very nicely, principally through the freak voice of the thin member.

Whiting and the Melnotte Sisters, New Acts. *Dash.*

NEW ACTS NEXT WEEK.

(*Continued from page* 11.)

Lily Flexmore.
Singer, Dancer and Contortionist.
10 Mins.
New York.

Lily Flexmore appeared at the Auditorium, Chicago, for a couple of weeks, opening at the New York on Tuesday. She is an English brunette. As a contortionist, there is no one who could tell her anything, but as a singer and dancer, excepting the high kicking which goes with the latter, there is not much Miss Flexmore needs to know, for it is the bending alone upon which she depends. Whoever may like contortionists can see a wonderful twister in Miss Flexmore.

Sime.

Three Danie Sisters.
Acrobatic Dancing.
New York.

The Three Danie Sisters, good looking and prettily dressed, an American act, played at the New York Theatre this week for the first time. The girls may have been members of other combinations. One is a very good acrobat for a female. There are also some contortions, and a song at the opening. In the early portion of the program the act would have gone better; it is not quite important enough to have occupied the position of opening the second half of the bill, as it did on Monday evening. *Sime.*

McNish and Penfold.
Dancing and Singing.
One.
Fifty-eighth Street.

McNish and Penfold placed their present offering together last summer and have played it out of town, but this is the first showing in the city. They substituted at the Fifty-eighth Street for Coakley and McBride. Frank E. McNish, remembered for his original and famous "Silence and Fun," has revived some of the minstrel dancing of the "Essence of Virginia" days. He does it extremely well, and to a generation which does not remember the palmy days of minstrelsy, the performance is decidedly interesting on its merits. To the older folk, its association will give it an added recommendation. Thomas J. Penfold, who works "straight" opposite McNish's blackface characterization, has a splendid voice and a solo won him solid applause. The number was decidedly well liked in the "No. 3" place. *Rush.*

Roger Imhoff and Susanne Corinne.
"In a Strange Hotel" (Comedy).
15 Mins.; Two (Special Interior Drop).
Dewey, Empire Burlesquers.

The title and the sketch which it describes are merely excuses for the introduction of a semi-monologue with occasional bits of dialogue. Roger Imhof, in Irish makeup, enters a hotel sleeping room to explain that his horse had just fallen dead far from home and left him with a wagon load of vegetables on his hands. This develops in conversation with a daughter of the hotel keeper (Miss Corinne). Imhof then goes to bed, reeling off a running fire of comedy talk. With the exception of certain observations and business having to do with the uncleanliness of the bed, the matter is funny and a quaint comedy finish brought the sketch to a good close. *Rush.*

Marstro and Oretta.
Juggling.
11 Mins.; Full Stage (Palace).
New York.

Marstro and Oretta are announced as making their first American appearance at the New York this week. They open the show. The greater part of the act consists of juggling by the man, running to tricks which have been shown over here by all foreign jugglers and including the billiard ball work of W. C. Fields. One trick with a billiard cue is new, the cue being released from a spring by a bullet shot by the man, who catches it on his forehead after an aerial flight. A rather good finish is brought out by the woman supporting the billiard table, while on a board placed over her body from knees to shoulders. The man mounts this, giving additional weight, and raises himself upon the handles of two billiard cues. It is spectacular, and the position held by the woman is maintained for a longer time than usual. She is of amazon build, and has one change of costume. In houses where the well known jugglers have not appeared, Marstro and Oretta would be a feature; elsewhere they will suffer through the similarity.

Sime.

Leo St. Elmo.
Musical.
12 Mins.; Two.
Pastor's.

"The Musical German," the billing reads. Mr. St. Elmo would do well to drop the German end of it. No especial effort is made for comedy, and there is very little talk. St. Elmo is a really good musician and should develop that specialty. A selection on the bassoon, an instrument quite uncommon, was very well done, and received hearty recognition. The man would probably do much better were he to take a partner, and work out either a straight or comedy musical act.

Dash.

Dunn Sisters.
Songs and Dances.
10 Mins.; One.
Pastor's.

The Dunn Sisters will have to acquire an easier stage bearing before they will be able to make an audience accept them seriously. Both are hopelessly amateurish. The girls make rather a good looking sister combination, and the dressing shows some care. One is a fairly good dancer, but the other should not attempt dancing until she has gained more confidence. The voices average well enough for acts of this kind, and the selections are well chosen. Training is the most urgent need. *Dash.*

Moving Picture.
"Military Tournament."
Alhambra.

A "Military Tournament" is a Pathe film, and taken somewhere in France. It is of a cavalry drill. The field where the tournament accurred seems so large in the square arena the photo camera must have been located a considerable distance from the objects, soldiers and horses. It gives the impression the film is indistinct, but the movement may be easily followed, and there is some magnificent riding shown, also formations. The series is a good average one. *Sime.*

Moving Pictures.
"Irish Scenes and Types."
New York.

The moving picture this week at the New York is "Irish Scenes and Types," manufactured by C. Urban, of England. This is the manufacturer who got out the Burns-Moir pictures, and in this, as in the fight series, the films are unusually clear, hardly a blemish occurring during the rather long unreeling. The scenes are of Ireland, commencing with the streets of Dublin, and covering country life, bringing into the light several amusing and interesting living subjects, from very old Irishmen and women to young bashful girls. All the persons in the pictures were especially posed, and this is laughable, shown by their evident knowledge of it. The series could be termed stereopticon pictures illustrated, and although in spots perhaps a trifle dull for children not old enough to catch the instructive side, the film as a whole will be amusing and interesting to all ages. It ought to suggest the advisability of importing more pictures of this character, and the futility of presenting poorly "faked" numbers when live subjects like "Irish Scenes and Types" may be had.

Sime.

OUT OF TOWN

Izetta Jewell and Co.
"Solving the Problem" (Comedy).
24 Mins.; Full Stage (Interior).
Wigwam, San Francisco (Week Jan. 6.).

The title is inappropriate for while there is an attempt to solve the servant problem by the introduction of an automatic servant it is all mere by-play and does not figure in the development of the plot. A married man seeking solace from the inconveniences of home life, occasioned by the advent of a baby has installed himself in bachelor quarters in the "Ideal" apartments. He is finally stricken with homesickness, and resolves to return to his domicile. An advertisement is placed in the paper announcing his rooms to let. His wife who has decided to maintain independent quarters in the city as a rebuke to his neglect answers the "ad" and rents the rooms during the absence of the vacating tenant. The husband returns and the wife by dropping her veil remains "incog." A flirtation follows during which hubby announces himself as a bachelor. Disclosing her identity the wife denounces him and demands a separation. The stereotyped dialogue in such situations ensues. The curtain falls upon a reconciliation, brought about by a telephone conversation in which Pa, Ma and baby participate. The playlet contains much of the superfluous that could be dropped with advantage The character of the janitor (low Irish comedy) is at variance with the idea of a supreme ruler of a fashionable apartment. Miss Jewell has a well established reputation in legitimate circles here and readily adjusted herself to vaudeville. Should she continue she is sure to find a place. Her support was not of the best.

W. Alfred Wilson.

Lester Rosenthal, stenographer for P. J. Casey while Mr. Casey was busily engaged in directing the Klaw & Erlanger circuit of late, will be retained at the New York Theatre as private secretary to Louis F. Werba, manager of the house.

"SKIGIE" SAYS SUNDAY LAW IS "BUM."

Doesn't Like the Show at the Harlem Opera House, but is Glad Alan Dale "Picks a Good One Sometimes."

("Skigie" is now nine years of age. The following is the first story he has written out himself. Previously they have been taken down from his dictation. No changes have been made in the wording of this article excepting correction of "Skigie's" spelling—quite a task in itself.

I went to the Harlem Opera House (January 12) to see a Sunday show. "The Blonde Typewriters" went fine. But I didn't like it because they could not dance, and Johnnie Stanley pulled some bad stuff. They had four new girls and they looked fair.

Wm. Courtleigh in his sketch ("Peaches") was good and I liked it very much, and he wore a black and white suit and it looked swell. He had a nice pair of shoes on and I bet I could run in a shoe like that, and I think he could have picked a better girl than the one he has, and I liked "Biff."

Cameron and Flanagan were there, but they didn't play their sketch ("On and Off") because it was Sunday and I was good and sore, and I think that Sunday law is bum. They can't dance or do anything just because it's Sunday.

Ruth Allen wins a million dollars, and I think I have seen her before somewhere and I liked the way she whistled, and she looked pretty fair.

The Bradfords sing "Just Help Yourself," and I think our phonograph has them beat to a finish, but they were pretty fair.

They had illustrated songs and the girl sang "Two Blue Eyes" and it was almost a song. She sang "Won't You Be My Honey?" too. It was better than the other song.

Orth and Fern always look good to me and Fern almost had his stage clothes on. The act looks better than when I saw them at the Alhambra.

I didn't like the moving pictures, and they ought to get the hook twice in the same place.

And some more. Alan Dale thinks that Courtleigh is all right and I am glad he picks a good one sometimes.

Tom Coyne, the comedian with "The Bachelor Club," was married at Rochester on Jan. 11 to Florence Byrne, of "The Six Lancashire Lassies."

Although in receipt of several offers, including foreign engagements, Burt Green and Irene Franklin (Mrs. Green) do not believe they will be able to work next Summer.

Joe Dillon, of Dillon and Moore, is with "Our Friend Fritz" for the remainder of the season.

VARIETY ARTISTS' ROUTES
FOR WEEK JAN. 20
WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JAN. 19 to JAN. 26, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. When an address follows the name the act is "laying off" for the week and may be written or telegraphed to accordingly. All addresses are furnished VARIETY by artists and may be relied upon as accurate. Addresses care managers or agents will not be printed.)

"B. R." in the list indicates the route of the burlesque company named, with which the artist or act is with and may be found under "BURLESQUE ROUTES."

A

Abel, Geo. & Co., Poli's, Scranton.
A. B. C. D. Girls, Poli's, Hartford.
Abdallah Bros., Three, Bennett's, London.
Abbott-Andrew Co., 207 W. 38, N. Y.
Adair Art, 27, Wasson's, Joplin, Mo.
Adams, E. Kirke, & Co., P. O. Box 21, Guyandotte, W. Va.
Adams Bros., Imperials, B. R.
Adams & Drew, 281 W. 43, N. Y.
Adams & Kirk, Lady Birds, B. R.
Addison & Livingston, Palmetto Beach, Tampa.
Adler, Harry, Park, Alameda, Cal., indef.
Adler, Flo, Orpheum, Denver.
Ahearn, Charles, Golden Crook, B. R.
Ahern & Baxter, Bachelor Club.
Aherns, The, 290 Colorado, Chicago.
Albani, 1416 Broadway, New York.
Aldo & Vannerson, O. H., No. Adams, Mass.
Ali & Pelser, High Jinks, B. R.
Allen, Eva, Ideals, B. R.
Allen, Josie, 306 W. 112, N. Y.
Allen & Kenna, Crystal, Frankfort, Ind.
Allen, Leon & Bertie, 118 Central, Oskosh, Wis.
Allen, Searl & Violet, Poli's, New Haven.
Allister, Harry, 11 Rue Geoffrey Marie, Paris.
Alpha Trio, Altmeyer, McKeesport, Pa.
Alpine Troupe, Majestic, Evansville.
Alrona Zoeller Trio, Orpheum, Newark, O.
Alvarettas, Three, Trocadero, B. R.
Al Barnes, Bijou, La Crosse, Wis.
Alvora, Golden Crook, B. R.
American Dancers, Six, Orpheum, Brooklyn.
American Newsboys Quartette, Pantage's, Bellingham, Wash.
American Newsboys' Trio, Wisconsin Hotel, Marinette, Wis.
Americus Comedy Four, Shubert, Utica.
Ampere, Electrical, Miss N. Y., Jr., B. R.
Anderson, Carl, Bowery Burlesquers, B. R.
Apdale's Animals, Bennett's, Ottawa.
Appleby, E. J., Orphenm, Mansfield, O.
Apollo, Orch., Benton Hotel, Benton Harbor, Mich.
Apollos, The, Park Family, Johnstown, Pa.
Anderson, Richard, Orpheum, Memphis.
Ardelli, Franklyn, Pa.
Archer, LaDella & Davey, Jolly Girls, B. R.
Ardo & Eddo, 317 Hoyt Ave., Astoria, L. I.
Arlington Four, Orpheum, Oakland.
Arizonas, The, 148 W. 68, N. Y.
Arnold, Lucia, Boston Belles, B. R.
Arnot & Gunn, 215 6th Ave., N. Y.
Ashton & Earle, Orpheum, Canton, O.
Astrellas, The, Poli's, Scranton.
Atkinson, Geo., Magicland, Connellsville, Pa.
Auberts, Les, 14 Frobel Str. III., Hamburg, Ger.
Auburns, Three, 335 Beacon, Somerville, Mass.
Auers, The, 410 So. 4th Ave., Mt. Vernon, N. Y.
Austin, Claude, 86 No. Clark, Chicago.
Austins, Great, Rockville, Conn.
Austins, Tossing, Hippodrome, Manchester, Eng.
Avery & Pearl, 653 Wash. Boul., Chicago.

B

Baader La Velle Tronpe, 383 Christiana, Chicago.
Baker, Nat C., 32 Division, N. Y.
Baine & Shaw, Hippodrome, N. Y., indef.
Banks, Chas., Boston Belles, B. R.
Barton, Joe, Bohemians, B. R.
Barrett, Grace, Pat White's Gaiety Girls, B. R.
Barrett & Belle, Century Girls, B. R.
Barrett, Charles, High Jinks, B. R.
Barry, Katie, 541 W. 158, N. Y.
Barry, Mr. & Mrs. Jimmie, Orpheum, New Orleans.
Barry & Wolford, Orpheum, Allentown.
Barto, Eddie, Rollickers, B. R.
Bartlett, Al, Hunt's Hotel, Chicago.
Bates & Neville, 46 Gregory, New Haven.
Beard, Billy, 1401 Drayton, Savannah.
Beattles, Juggling, 137 Park, Paterson.
Beauvais, Arthur, & Co., 123 W. 26, N. Y.
Bedell Bros., Poughkeepsie, N. Y.
Bedini, Donat, & Dogs, 229 W. 38, N. Y.
Beecher & Maye, 23 Atlantic, Bridgeport.
Belford Bros., 223 First, Jersey City.
Belford, Allan G., Washington, N. J.
Belmont, Harriette, Jolly Girls, B. R.
Belclaire Bros., Olympic, Indianapolis.
Bell Boy Trio, Norwich, Conn.
Bell, Frank, 1553 Broadway, N. Y.
Bell, Norma, Trans-Atlantics, B. R.
Belmont & Brennan, Imperials, B. R.
Bennett, Laura, 14 Linden, Jersey City.
Bensons, Musical, Genl. Del., Chicago.
Bentley, Harry, Imperials, B. R.
Benton, Maggie, 136 Taylor, Springfield, O.
Berkes, The, 409 W. 30, N. Y.
Bernard, Cassie, Rose Sydell, B. R.
Bernier & Stella, 22 Haywood, Providence.
Berzac's Circus, Haymarket, Chicago.
Berry & Berry, Great Valley, N. Y.
Beyer & Bro., 293 Henry, N. Y.
Big Four, High School Girls, B. R.
Big City Quartet, Cropsy & Bay 25, Bensonhurst.
Bijou Comedy Trio, Watson's Burlesquers, B. R.
Bimm, Bomm & Brrr, Orpheum, Minneapolis.
Bingham, Kittie, 335 Beacon, Somerville, Mass.
Bingham, 335 Beacon, Somerville, Mass.
Binney & Chapman, Ruby, Family, Memphis, indef.
Birch, John, 133 W. 45th, N. Y.
Bishop, Frances, Century Girls, B. R.
Bixley, Edgar, Boston Belles, B. R.
Blanchard, Elenor, Mrs. Leslie Carter Co.
Block, John J., Harry Bryant's, B. R.
Booth & Gordon, Bell, Oakland.
Blue Cadets, 51 Hanover, Boston.
Blush, T. E., 3241 Haywood, Denver.
Blanchet Bros. & Randolph, Hanlon Superba Co.
Bobker, Henry, 63 Forsyth, N. Y.
Bohannan & Corey, Century Girls, B. R.
Boises, Five, 44 Curtis, Grand Rapids.
Bottamley Troupe, Circo Bell, Mexico.
Bouldon & Quinn, Winter Fair, Amherst, N. S.
Bowers, Walters & Crooker, Bennett's, Quebec.
Bowery Comedy Quartet, 821 Charles, W. Hoboken.
Bowen Bros., Coliseum, Seattle.
Bowman Bros., 326 W. 43, N. Y.
Boyce, Lillian, Jolly Girls, B. R.
Boyce, Jack, Trocaderos, B. R.
Boyd & Veola, 119 E. 14, New York.
Bragg, John D., Toreadors, B. R.
Bradna & Derrick, Proctor's, Albany.
Bradshaw, Chas., & Co., Bennett's, Hamilton.
Bradys, The, 721 Copeland, Pittsburg.
Brady & Mahoney, Irwin's Big Show, B. R.
Brinn, L. B., 23 Haymarket, London, Eng.
Brennan & Downing, Fairhope, Ala.
Brennen & Riggs, Century Girls, B. R.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Broadway Quartette, 1553 Bway., N. Y.
Broadway Trio, Wine, Woman & Song, B. R.
Brobt Trio, Imperial, Tremont, O.
Brooks & Vedder, 210 E. 17, N. Y.
Brooks & Jeanette, Bijou, Winnipeg.
Brooks, Harvey, High Jinks, B. R.
Brooks & Clark, 2464 Patton, Philadelphia.
Brooks, Jeanne, Parisian Widows, B. R.
Brown & Bartolettl, City Sports, B. R.
Brown & Wilmot, 71 Glen, Malden.
Brown & Wright, 344 W. 45, N. Y.
Browning, Mr. & Mrs., 126 W. 83, N. Y.
Browning & Le Van, 895 Canidwell, N. Y.
Bruce, Al., Toreadors, B. R.
Bruces, The, 1525 State, Chicago.
Bryant, May, Boston Belles, B. R.
Bryant & Saville, Crystal, Milwaukee.
Burke, Wm. H., Family, Braddock, Pa.
Burton & Brooks, Fair Haven, N. J.

BUCKNER

SENSATIONAL CYCLIST.

Associated with AL. SUTHERLAND, Vaudeville Booking, St. James Building.

Buckley, Wm. C., Union St., Knoxville.
Buckleys, Musical, 297 Ave. B, N. Y.
Buckeye Trio, 646 E. Center, Marion, O.
Burdette, Madeline, 212 W. 44, N. Y.
Buckeye State Four, 2364 E. 57, Cleveland.
Burgess, Harvey J., 637 Trenton, Pittsburg.
Burke & Urline, 119 E. 14, N. Y.
Burke, Wm. H., Family, Braddock, Pa.
Burnham & White, Waterloo, Waterloo, Ia.
Burns, Morris, & Co., 54 Hermen, Jersey City.
Burtinos, The, 1370 Richards, Milwaukee.
Burton & Burton, 309 W. 55, N. Y.
Burnell, Lillian, 511 W. North, Chicago.
Burton, Matt, 1185 Valencia, San Francisco.
Burton, Hughes & Burton, Star, Herkimer, N. Y.
Burton & Shea, 111 7th Ave., N. Y.
Burton & Vass, 25 Haskin, Providence.
Burkes, Juggling, Majestic, Mongomery.
Burrows Travers Co., 116 E. 25th, N. Y.
Busch Family, Excelsior Springs, Mo., indef.
Bush & Elliott, National, 'Frisco.
Bussier, Walter H., Orphia, Madison, Wis., indef.
Bulla & Raymond, Wash. Society Girls, B. R.
Butley & Lamar, 2319 S. Bouvier, Philadelphia.
Buxton, Chas. C., Crystal, Menasha, Wis., indef.
Byers & Herman, Poli's, New Haven.
Byron & Langdon, Keith's, Phila.
Byrons' Musical Five, 5138 Indiana, Chicago.

C

Caesar, Frank, & Co., Gaiety, Galesburg, Ill.
Callahan & St. George, K. & P. 58th St., N. Y.
Cameron & Flanagan, Shubert, Utica.
Camp, Sheppard, Kentucky Belles, B. R.
Campbell & Cully, 1633 Bourbon, New Orleans.
Caldera, A. K., St. Charles Hotel, Chicago.
Calvin, James, 445 W. 64, Chicago.
Caprice, Mlle., Colonial, N. Y.
Campbell, W. S., Rose Sydell, B. R.
Carbrey Bros., 1347 E. Oxford, Phila.
Carberry & Stanton, Gaiety, Springfield, Ill.
Carrillo, Leo, Nyack, N. Y.
Carr, Jessie, Toreadors, B. R.
Carol Sisters, Lyric, Hot Springs.
Carroll & Cooke, Hotel York, N. Y.
Carroll, Joe, 231 Liberty, Paterson.
Carroll, Great, Fay Foster, B. R.
Casad & De Verne, 312 Valley, Dayton.
Carson & Willard, 2210 No. Lambert, Phila.
Carson Bros., 168 Bergen, Brooklyn.
Carter, Taylor & Co., Mohawk, Schenectady.
Carter & Taylor, 256 W. 43, N. Y.
Carter & Waters, 158 Greenfield, Buffalo.
Cartwell & Harris, 1031 McDonough, Baltimore.
Carver & Murray, 229 W. 38, N. Y.
Carver & Pollard, 1922 W. 6th, Davenport, Ia.
Casper, Will & Mabel, Pastor, York, Pa.
Caswell, Maude, Gibbons Tour.
Castanos, The, 104 W. 61, N. Y.
Chadwick Trio, 229 W. 38, N. Y.
Chameroys, The, 60 Manhattan ave., N. Y.
Chandler, Anna, City Sports, B. R.
Chantrell & Shuyler, 219 Prospect, Brooklyn.
Chapin, Benjamin, Lotos Club, N. Y.
Chester & Jones, Broadway, Camden, N. J.
Christy, Great, Knickerbockers, B. R.
Christy, Wayne G., 776 8th ave., N. Y.
Church City Four, Strollers, B. R.
Clairmont, 2051 Ryder Ave., N. Y.
Clarence Sisters, Maryland, Baltimore.
Clark, Edward, 1553 Broadway, N. Y.
Clark, Geo. G., Weilrnd, Morganstown, W. Va.
Clark, John F., 425 Forest, Arlington, N. J.
Clark, Mul, Bowery, B. R.
Clark & Temple, Majestic, Mobile.
Clarke, Harry Corson, Lambs Club, N. Y.
Clarke, Wilfred, Lambs Club, N. Y.
Claudius & Scarlet, 50 Chapin, Canandaigua, N. Y.
Claus, Martha, 134 Concord, St. Paul.
Claus & Radcliff, Olympic, Chicago.
Clermento, Frank & Etta, 129 W. 27, New York.
Cleveland, Claude & Marion, 215 Shurtleff, Chelsea, Mass.
Clipper Sisters, 466 Blewett, Seattle.
Clito & Sylvester, 214 No. 8, Philadelphia.
Clivette, 274 Indiana, Chicago.
Coate, Charlotte & Sunflower, 1553 Broadway.
Coccia & Amato, Pantage's, Portland.
Cogan & Bancroft, 1553 Bway., N. Y.
Cohen, Louis W., W. New Brighton, N. Y.
Colleens, Singing, 104 W. 38, N. Y.
Collins, Eddie, Oshkosh, Wis., indef.
Collins, Nina, Lady Birds, B. R.
Collins, James J., Jolly Girls, B. R.
Collins & Brown, 148 Kosciusko, Brooklyn.
Coltons, The, Champagne Girls, B. R.
Connolly & Klein, Empire Show, B. R.
Comrades, Four, 834 Trinity, N. Y.
Contino & Lawrence, 249 So. May, Chicago.
Cohen, Will H., Rollickers, B. R.
Comerford, Vanghn, Broadway Gaiety Girls, B. R.
Conn, Downey & Willard, Majestic, Streator, Ill.
Connelly, Pete, Weast's, B. R.
Conway, Nick, Novelty, Denver.
Cook, Billy, Toreadors, B. R.
Cook, Frank, Austin & Stone's, Boston, indef.
Cook, Joe, Hathaway's, Brockton.
Cooke & Rothert, Olympic, Chicago.
Cooper & Robinson, Poli's, Springfield.
Cooper, Harry, High Jinks, B. R.
Cooper, Harry L., Fay Foster, B. R.
Cossar, Mr. and Mrs., 208 W. 121, N. Y.
Cotton, Lola, Shea's, Buffalo.
Cottons, The, Champagne Girls, B. R.
Couthoui, Jessie, 6532 Harvard Ave., Chicago.
Courtleigh, Wm., Keith's, Boston.
"Covington, Marse," Orpheum, Oakland.
Coyne & Tinlin, 1036 Washington, Chicago.
Craig, Richy, 335 Third Avenue, New York.
Crawford & Manning, 258 W. 43, N. Y.
Crickets, G. O. H., Pittsburg.
Criterion Male Quartette, 156 5th Ave., N. Y.
Cronin, Morris, 21 Alfred pl., London, Eng.
Cross, Will H., & Co., travel; Gaiety, Galesburg, Ill.
Crystal, Herman, Parisian Widows, B. R.
Cummings & Merley, Unique, Los Angeles, indef.
Cummings, Thornton & Co., Majestic, Denver.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham, Bob and Daisy, Broadway, Middletown, O.
Cunningham & Smith, 183 E. 94, N. Y.
Curtin & Blossom, 91 Newell, Greenpoint, Bklyn.
Curtis, Palmer & Co., 2096 Nostrand, Brooklyn.
Cushman & Le Claire, Lady Birds, B. R.
Cuttys, Musical, 3034 E. Baltimore, Baltimore.
Cyril, Herbert, K. & P. 58th St., N. Y.

D

Dacre, Louie, Parisian Belles, B. R.
Dagnean & Bruce, Orientals, B. R.
Dagwell, Aurie, 21 E. 20, N. Y.
Daley, James, Parisian Widows, B. R.
D'Alvini, Rocky Point, R. I., indef.
Dale, Wm., Crystal, Elkhart, Ind., indef.
Daly & Devere, 115 E. 115, N. Y.
Dale, Dotty Dainty, 252 W. 36th, N. Y.
Dale, Sydney, Guy Bros.' Minstrels.
Dale, Will, Bucklen Hotel, Elkhart.
Dailey Bros., 1379 No. Main, Fall River, Mass.
Darling, Fay, Lady Birds, B. R.
Darmody, Harry Bryant's, B. R.
Davenport, Edna, Yankee Doodle Girls, B. R.
Davis, Edwards, Majestic, Johnstown, Pa.
Davis, Floyd, Temple, Boulder, Col., indef.
Davis, Hal, & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Roland, Fay Foster, B. R.
Davis & Davis, Miss N. Y., Jr., B. R.
Dawson & Whitfield, 346 E. 58, N. Y.
Deaves, Harry, & Co., Bergen Beach, Brooklyn.
De Camo, Chas. & Dog, 8 Union Sq., New York.
Deery & Francis, 328 W. 30th, N. Y.
Delavoye & Fritz, 2667 Madison, Chicago.
Dell & Miller, Hippodrome, Buffalo, indef.
Dell & Fonda, 207 E. 14, N. Y.
Deltons, Three, Jolly Grass Widows, B. R.
Delmore, Misses, Novelty, Brooklyn.
De Chautal Sisters, 203 Ogden, Jersey City.
De Graff Sisters, Trans-Atlantics, B. R.
De Lisle, Mae, Colonial Belles, B. R.
Delaphone, 54 Willoughby, Brooklyn.
De Coe, Harry, Orpheum, Omaha.
De Haven & Sidney, Poli's, Springfield.
Demonio & Bell, Pantages, Seattle.
De Mont, Robert, Trio, Majestic, Houston.
De Veau, Hubert, Majestic, Little Rock.
DeMora & Gracets, Imperial, B. R.
De Muths, The, 26 Central, Albany.
De Velde & Zelda, Lady Birds, B. R.
De Voy & Miller, 209 E. 14, N. Y.
De Witt, Burns & Torrance, Cook's, Rochester.
De Witt, Young & Sister, Washington, Spokane.
Deming Joe, Poli's, Worcester.
Dervin, Jas. T., 516 So. Flower, Los Angeles.
Diamond & May, Fischer's, Los Angeles, indef.
Diamond, Jas., Kentucky Belles, B. R.
Dixon, Bowers & Dixon, 5626 Carpenter, Chicago.
Doherty, Lillian, Moulin Rouge, Paris, France.
Donald & Carson, Alhambra, N. Y.
Doner, Joe & Nellie, High Jinks, B. R.
Donnelly & Rotall, 3 Copeland, Boston.
Donnette, Ira, 133 W. 45, N. Y.
Doherty, Jim, High Jinks, B. R.
Douglas, Chas. W., Broadway Gaiety Girls, B. R.
Dove & Lee, 422 W. 48, N. Y.
Dowlin, John, Toreadors, B. R.
Downey, Leslie T., to Feb. 3, Electric, Racine, Wis.
Doyle, Phil., Lady Birds, B. R.
Doyle, Maj. Jas. D., 1553 Broadway, N. Y.
Drawne, Frisco & Hambo, Casino, Buenos Aires, S. A.
Dreano, Josh., Revere House, Chicago.
DuBois, The Great, Automatic, Alliance, O.
Dudley, O. E., Crystal, Ind., indef.
Duffy, Thos. H., High School Girls, B. R.
Dunedin Troupe, Il. & S., Dayton, O.
Dunne, Thos. P., 128 E. 19, N. Y.
Dunham, Heslin & Barardi, Jolly Girls, B. R.
Duncan, A. O., H. & S., Dayton, O.
Dunn, James, Bijou, La Crosse, Wis.
Dupree, Bob, Canvas, Provo, Utah, indef.
Dupree, George & Libby, 251 W. 87, N. Y.
Dupree, Jeanette, Hotel Albany, N. Y.

E

Eckhoff & Gordon, 246 W. 26th, N. Y.
Edmonds & Haley, 308 E. 60, Chicago.
Edmonds & Monie, 308 E. 60, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, indef.
Edwards, Jennie, Bowery Burlesquers, B. R.
Edwards, Ralph, Parisian Widows, B. R.
Edwards & Vaughn, 2039 N. Lawrence, Phila.
Ehrendall Bros., 1344 Leffingwell, St. Louis.
Elser, Carrie, Tiger Lillies, B. R.
Elastic Trio, Majestic, Pittsburg, indef.
Eldredge, 59 No. Broadway, Yonkers, N. Y.
Elen, Gna, Edith Villa, Thurleigh Ave., Balham, London.
Eltinge, Julian, 1014 E. 163, N. Y.
Elliott & West, 2902 Ellsworth, Phila.
Eller, Goldie, Fay Foster, B. R.
Ellinore Sisters, Proctor's, Albany.
Elliott, Belair & Elliott, Harry Bryant's, B. R.
Ellsworth, 4, Tiger Lillies, B. R.
Emery, Maude, 2110 E. Federal, Baltimore.
Emerald Trio, 443 Central Ave., Brooklyn.
Emerald, Monnie, 41 Holland rd., Brixton, S. W., London, Eng.
Emerson & Baldwin, Hotel Churchill, N. Y.
Emerson & Wright, Kansas City, Mo., indef.

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name_____

Permanent Address_____

Temporary " _____

Week	Theatre	City	State

CARDS WILL BE MAILED UPON REQUEST

UNPRECEDENTED HIT OF AN ALL-STAR BILL AT KEITH-PROCTOR'S FIFTH AVENUE THEATRE THIS WEEK.

GEORGE WHITING AND MELNOTTE TWINS

IN THEIR SOMEWHAT DIFFERENT NOVELTY **"ARTISTIC NONSENSE"**

OUR FEATURE SONG HIT, **"SO DID I,"** ESPECIALLY WRITTEN FOR US BY FRANK ORTH.

Under the Personal Direction of REICH & PLUNKETT

Emmett, Gracie, Chase's, Washington.
Emperors of Music, Four, 431 W. 24, N. Y.
Empire Comedy Four, Jan. 1-31, Rounachers, Vienna.
Engleton, Nan & Co., Empire, Des Moines.
Erb & Stanley, Moline, Ill.
Ergotti & King, Circus Ciniselli, Warsaw, Russia.
Esmeralda, 8 Union Sq., N. Y.
Espe, Dutton & Espe, Sheedy's, Fall River.
Esmeralda Sisters, Scala, Copenhagen, Den.
Esterbrooks, The, Miss, N. Y., Jr., B. R.
Estelle & Wills, Jolly Grass Widows, B. R.
Eugene & Mar, 1746 W. 103, Chicago.
Evans & Lloyd, 208 Am. Bank Bldg., Seattle.
Evans Trio, 24 Bulfinch, Boston.
Evans, Billy, Colonial Belles, B. R.
Everett, Ruth, Ideals, B. R.
Everett, Sophie, & Co., South and Henry, Jamaica, L. I.

F

Fairchilds, Mr. & Mrs. Frank, O. H., Greenville, O.
Fake & Coe, Jolly Grass Widows, B. R.
Falke, Elinor, Hopkins, Louisville.
Fantas, Two, 211 E. 14, N. Y.
Farb, Dave, 515 W. 6, Cincinnati.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, Eng.
Favar's, Marguerite, Saratoga Hotel, Chicago.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.
Fay, Coley & Fay, 1553 Bway, N. Y.
Felix & Barry, K. & P. 5th Avenue, N. Y.
Fentelle & Carr, Keith's, Phila.
Ferguson, Dave, Miss N. Y., Jr., B. R.
Ferguson & Du Pree, 313 E. 71, N. Y.
Ferguson, Barney & Dick, 68 W. 53, Bayonne.
Ferrell Bros., travel, Orpheum, Minneapolis.
Fern & Mack, Paterson, N. J.
Fiddler & Shelton, 2713 Dearborn, Chicago.
Field Boys, 148 E. 97, N. Y.
Fields & Hanson, Waterloo, Waterloo, Ia.
Fields & Wooley, Parisian Widows, B. R.
Filson & Errol, 122 So. Austin, Austin Station, Chicago.
Fink, Henry, 150 Potomac, Chicago.
Fisher, Mr. & Mrs. Perkins, 531 Washington, Brookline, Mass.
Finlay & Burke, Box 4193, Onset, Mass.
Fisher, Robert, Lady Birds, B. R.
Fisher & Berg, Rentz-Santley, B. R.
Fitzgerald & Quinn, Trans-Atlantics, B. R.
Flatow & Dunn, 205 E. 14, N. Y.
Fleming, May Agnes, White's Gaiety Girls, B. R.
Flemen & Miller, Kentucky Belles, B. R.
Flora, Mildred, Night Owls, B. R.
Flynn, Jas. A., 1213 Penn. Ave., Washington.
Frank Fogerty, Orpheum, Allentown.
Follett, Lonnie, Keith's, Phila.
Forber, Princess, Columbus, O.
"Fords, Famous," 391 Gates, Brooklyn.
Foreman, Edgar, & Co., Elks' Club, N. Y.
Forrest, Edythe, Innocent Maids, B. R.
Foster & Dog, Trent, Trenton.
Foster, Geo., Olympic, So. Bend.
Forrester, Sidney, S. & C., Leavensworth.
Fox, Will H., Empire, Leeds, Eng.
Fox & Hughes, Empire, Boise, Idaho, indef.
Fox, Will, Lady Birds, B. R.
Francis, Adeline, Olympic, Chicago.
Frank, George, Lady Birds, B. R.
Francis, Emma, & Arabs, Shea's, Toronto.
Franklin & Green, Easton, Pa.
Franz, Cogswell & Franz, 246 W. 21, N. Y.
Francis, Harry, Jolly Girls, B. R.
Frederic Bros. & Burns, Bennett's, Ottawa.
Freligh, Lizzie, Trans-Atlantics, B. R.
Frevoli, Frederick, G. O. H., Steubenville, O.
Frey & Allen, Ideals, B. R.
Fredo & Dare, 207 E. 14, N. Y.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
French, Henri, Sherman House, Chicago.
Frey Trio, Chicago Post, Chicago.
Frosto, Chris, 917 W. 6, Faribault, Minn.
Fukins & Araki Troupe, Main, Peoria.
Fullerton & Derry, Scenic, No. Tonawanda, N. Y.
Futurity Winner, Shea's, Buffalo.

G

Gaibert & Garrett, Orpheum, Leavensworth.
Galando, 82 Sumner, Brooklyn.
Galetti's Monkeys, Majestic, Johnstown, Pa.
Gallagher & Barrett, Orpheum, Los Angeles.
Galloway, Albert E., Orpheum, Turtle Creek, Pa.
Gardner, Eddie, Orpheum, Portsmouth, O.
Garden & Somers, Toreadors, B. R.
Gardiner Children, 1958 No. 8, Philadelphia.
Gardiner & Vincent, Empire, Bradford, Eng.
Gardiner, Jack, K. & P., Union Sq., N. Y.
Gardner, Andy, Bohemians, B. R.
Gardner, Arline, 1958 N. 8, Phila.
Gartelle Bros., 416 S. Main, Gloversville, N. Y.
Gath, Karl & Erma, Muskogee, O.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Gaylor & Graff, 244 W. 16, N. Y.
Gaylor, Bobby, 5108 Princeton, Chicago.
Gehrue, Mayme, & Co., K. & P., 58th St., N. Y.
Geiger & Walters, Orpheum, 'Frisco.
Genaro-Theol Trio, Jan. 1-31, Appolo, Chemnitz, Ger.
Gennero's Band, Poli's, Waterbury.
Gertrella, K. & P., 125th St., N. Y.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gilbert, Jane, Toronto, Can.
Gillette Sisters, Bijou, Winnipeg.
Gilmore, Stella, Jolly Girls, B. R.
Gilroy, Hayes & Montgomery, Coliseum, Seattle.
Gladstone, Ida, 335 W. 50, N. Y.
Glocker, Chas. & Anna, Rentz-Santley, B. R.
Godfrey & Henderson, Majestic, Denver.
Goetz, Nat., 1818 Tree, Donora, Pa.
Golden & Hughes, Bijou, Superior, Wis.
Goldsmith & Hoppe, Bennett's, London.
Goforth & Doyle, Majestic, Houston.
Gordon & Chalor, 144 W. 26, N. Y.
Gordon & Marx, 236 W. 38, N. Y.
Gordon, Amy, Rose Sydell, B. R.
Gordon, Cliff, 3 E. 106, N. Y.
Gordon, Max, Reeves' Beauty Show, B. R.
Gorman & West, 52 E. 88, N. Y.
Goss, John, Weiland, Morganstown, W. Va.
Gossans, Bobby, 400 So. Smith, Col., O.
Gotham Comedy Quartet, City Sports, B. R.
Graces, Two, Miner's Americans, B. R.
Grant, Anna, Pat White's Gaiety Girls, B. R.
Grant, Sydney, 10 W. 65, N. Y.
Graham, Geo. W., Scenic, Providence, indef.
Gray & Graham, 34 Bullett, Roanoke, Va.
Green, Sam, White's Gaiety Girls, B. R.
Gregg, Frank, Tiger Lilies, B. R.
Gregory, Geo. L., & Co., 943 Lorimer, Brooklyn.
Gregorys, Five, Liebichs, Breslau, Ger.
Grimes, Tom & Gertie, 1615 No. Front, Phila.
Gruet, Jack, Al. Marie Ideals, B. R.

H

Hall, Alfred, Rollickers, B. R.
Hall, Geo. F., 180 Center, Boston.
Haley, Harry R., 236 Ogden, Chicago.
Halperin, Nan, Bijou, Lorain, O.
Hammond & Forrester, 101 W. 83, N. Y.
Haney, Edith, & Lee, Jr., 4118 Winona, Denver.
Hanson & Nelson, 592 10th St., Brooklyn.
Hanson & Drew, Bijou, Lansing, Mich.
Harris & Randall, Palace Hotel, Chicago.
Harcourt, Frank, 44 Pleasant, Worcester.
Harmonious Trio, Bijou, Winnipeg.
Hart, Fred, 393 8th Ave., N. Y.
Hart, J. C. & Co., Tiger Lilies, B. R.
Hayes & Carew, Bohemians, B. R.
Hart, Sadie, 1163 Jackson, N. Y.
Hart, Willie & Edith, 1918 S. 11, Philadelphia.
Harland & Rollison, Cirque Medram, Paris.
Harlowe, Beatrice, High Jinks, B. R.
Harris, Sam, Automatic, Alliance, O.
Harrity & Herr, 123 Church, Lancaster, Pa.
Harson, Jules, Yankee Doodle Girls, B. R.
Harrington, Hilda, Rose Sydell, B. R.
Harris, Bobby, Toreadors, B. R.
Harris, Charley, Harry Bryant's, B. R.
Harrison, Minnie, Brigadier, B. R.
Harvey & Adams, Tallahasee, Fla.
Harvey & De Vora, Rialto Rounders, B. R.
Harvey, Elsie, 138 E. 14, N. Y.
Harvey, Harry, 3110 Cottage Grove Ave., Chicago.
Haskell, Loney, Orpheum, Minneapolis.
Hayes & Haley, 147 W. 127, N. Y.
Hayes, Edmund, Jolly Girls, B. R.
Haynes, Beatrice, Broadway Gaiety Girls, B. R.
Hayes & Wynn, 539 Bergen, Newark.
Healy & Vance, 215 W. 106, N. Y.
Hearn, Tom, Pantomime, Liverpool, Eng.
Heath, Thomas G., Majestic, Chicago.
Heclow, Charles & Marie, 452 N. High, Chillicothe, O.
Helm Children, Majestic, Birmingham.
Hallbacks, The, 2910 Armour, Chicago.
Heilman, Benj., Toreadors, B. R.
Heath & Emerson, 200 Berriman, Brooklyn.
Henly & Elliott, 4925 Cypress, Pittsburg.
Heuman Trio, 155 So. Channing, Elgin, Ill.
Henry & Francis, Jolly Grass Widows, B. R.
Henry & Young, 270 W. 39, N. Y.
Herbert, Mabel, 404 Main, Worborn, Mo.
Herrmann, Adelaide, Gilsey House, N. Y.
Herron, Bertie, Orpheum, Boston.
Herrmann the Great, Orpheum, New Orleans.
Hertzman, Julia, Imperials, B. R.
Hess Sisters, 258 W. 55, N. Y.
Hewlettes, The, Fritz, Portland, Ore., indef.
Hibbert & Warren, Orpheum, Reading.
Hickman Bros. & Co., Lyric, E. Liverpool, O.
Hickman, George, Grass Widows, B. R.
Hleatand, Chas. F., 2039 Iowa Ave., St. Louis.
Hill, Cherry & Hill, Gay Morning Glories, B. R.
Hill, Edmons Trio, 262 Neilson, New Brunswick.
Hilliard, Robert, Maryland, Baltimore.
Hiltons, Marvelous, Fay Foster, B. R.
Hillyers, Three, 792 Bay 25, Bensonhurst.
Hines & Remington, Harrison, N. Y.
Hirsh, Estelle, Bijou, Muskegon, Mich.
Hobelman, Martha, Harry Bryant's, B. R.
Hoch, Emil, & Co., Lowell, Mass.
Hoffmans, Cycling, Lyric, Cleveland.
Holdsworths, The, Majestic, Houston.
Holman Bros., Circo Bell, Mexico City, Mex.
Holman, Al & Mamie, Olympic, Kieff, Russia.
Holmes, Gertrude Bennett, 13 Central, Greendale, Mass.
Holmes & Holmes, Unique, Los Angeles.
Holman, Harry, Majestic, Dallas.
Holt, Alf., Moss-Stoll Tour, England, indef.
Hoover, Lillian, 252 James, Syracuse.
Horton & La Triska, Grand Victoria, B. C.
Houston, Fritz, 292 King, London, Ont., Can.
Howard Bros., 229 W. 38, N. Y.
Howard & Cameron, 479 No. Clinton, Rochester.
Howard & Esher, Waterloo, Ia.
Howan & Kearney, Orientals, B. R.
Howard & Howard, Shea's, Buffalo.
Howard & St. Clair, Charing Cross rd., London.
Howard, Ed, 50 Madison, N. Y.
Howard, Harry & Mae, 155 So. Halsted, Chicago.
Howard, Jos. B., Aleda, Ill., indef.
Howard, May, 3603 Prairie Ave., Chicago.
Howard's Ponies & Dogs, Bloomington, Ind.
Hoyden & Hogdn, Crystal, Frankfort, Ind.
Hoyle, William, 16 5, Attleboro, Mass.
Hoyt, Frances, & Co., Sherman House, Chicago.
Huehn, Musical, 1553 Broadway, N. Y.
Huegel Bros., 2417 French, Erie, Pa.
Hughes, Florence, Harry Bryant's, B. R.
Hueated, Sadie, Yankee Doodle Girls, B. R.
Hurleys, The, 185½ So. Orange, Newark.
Hyde, Walt. M., & Co., 3506 5, Pittsburg.
Hyde, Mr. & Mrs. Robert, Camp Rest, Chemo Lake, Clifton, Me., indef.
Hymer & Kent, Hathaway's, New Bedford.

I

Imhof & Corinne, Empire, B. R.
Imperial Musical Four, 148 Dearborn, Chicago.
Inman, The Great, 312 W. 24, N. Y.
Irwin, Jack, Casino, Allegheny, Pa.
Italia, 356 Mass. Ave., Boston.

J

Jack Law & Bro., 9249 So. Chicago, So. Chicago.
Jackson Family, Moss & Stoll Tour.
Jackson, Harry & Kate, Jersey City, N. J.
Jacobs & West, Sam Devere, B. R.
James, Byron, Bijou, Flint, Mich., indef.
Jenkins & Clark, Box 205, Appleton, Wis.
Jennings & Jewell, Knickerbockers, B. R.
Jennings & Renfrew, 338 Spruce, Chelsea, Mass.
Jennings, William, White's Gaiety Girls, B. R.
Jerome, Nat. S., 1287 Washington, N. Y.
Jess, John W., Lid Lifters, B. R.
Johnson, Chester, 333 3d Ave., N. Y.
Johnson, Mark, Bijou, Muskegon, Mich.
Johnson Bros. & Johnson, Grand, Reynoldsville, Pa.
Johnson, Geo., Scribner's Big Show, B. R.
Johnson, Jess P., 622 So. 4, Camden, N. J.
Johnsons, Musical, Alhambra, London, Eng.
Johnston & Buckley, Empire, B. R.
Jones & Sutton, 102 W. 17, N. Y.
Jones & Walton, Garrick, Burlington, Ia.
Jorden, Tom, Lady Birds, B. R.
Joyces, The, Scenic Temple, Waltham, Mass.

K

Kalinowski Bros., Trans-Atlantics, B. R.
Kaufman Bros., National, San Francisco, indef.
Kaimo, Chas. & Ada, Maywood, N. J.
Keegan & Mack, 1553 Broadway, N. Y.
Keife, Zena, 508 W. 135, N. Y.
Keeley Bros., Orpheum, Allentown.
Keene, Juggling, 1360 Boston Rd., N. Y.
Kelly, Sam & Ida, Unique, Eau Claire.
Kelly, John T., Elmhurst, L. I.
Kelly & Rose, 40 W. 28, N. Y.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly, Walter C., Portland, Ore.
Kelly & Massey, Family, Lebanon, Pa.
Kemp's Tales of the Wild, Keith's, Providence.
Keller, Major, Poli's, Waterbury, Indef.
Kennedy Bros. & Mac, 32 Second, Dover, N. H.
Kennedy & Wilkens, 1553 Broadway, N. Y.
Keno & D'Arville, 27, Orpheum, Oakland.
Keno, Walsh & Melrose, Shea's, Buffalo.
Kenton, Dorothy, G. O. H., Indianapolis.
Keogh & Francis, Majestic, Ft. Worth.
Kherns, Arthur H., 5 Wisconsin, Chicago.
Klein, Ott Bros. & Nicholson, 10 W. 30, Bayonne.
Kimball & Donovan, Family, Elmira.
Kingsbury, The, Phillips, Richmond, Ind.
King, Sam, & Nellie, 2374 Pitkin, Brooklyn.
Kins-Ners, 343 N. Clark, Chicago.
Kinsons, The, 21 E. 20, N. Y.
Kiralfo, Gus, 1710 Third Ave., N. Y.
Kirschhorns, 207 So. 13, Omaha.
Knight, Francis, Keith's, Providence.
Knight & Seaton, 1806 Morgan, Springfield, O.
Knight Bros. & Sawtelle, 1710 Cornelia, Chicago.
Knowles, Harry, 1553 Broadway, N. Y.
Knox, W. H., Elysian Grove, Tucson, Ariz.
Kooper, Harry J., High Jinks, B. R.
Kohler & Marion, O. H., Owego, N. Y.
Kokin, Mignonette, Majestic, Johnstown, Pa.
Kokin, Prince, 409 Concord, Chester, Pa.
Kolfage, Duke, Crystal, Elwood, Ind., indef.
Koppe, 215 E. 86, N. Y.
Kratons, The, Bennett's, Ottawa.
Kretore, 119 Wash, Altoona.
Kurtis-Busse, 6 W. 8, Erie, Pa.
Kyle, Ingram, Allegheny, Pa.

L

La Centra & La Rue, Family, Olean, N. Y.
La Dells, Four, Decatur, Ind.
La Crandall & Carita, 27 Puebla, Mexico.
La Fleur, Joe, Orpheum, New Orleans.
La Nole Bros., 212 E. 14, N. Y.
La Toska, Phil. Bijou, Bay City, Mich.
Lakola, Harry, Box 76, Fernando, Cal.
Lampe Bros., Villa Rosa, Absecon, N. J.
Lamb & King, 353 State, Chicago.
Lamb's Manikins, 465 Pippin, Portland, Ore.
Larkins & Burns, Luna Pk., Mexico City, Mex.
Lawler & Daughters, 100 W. 105, N. Y.
La Maze Bros., Novelty, Brooklyn.
La Raab & Scottie, Gem, Monongahela, Pa.
La Mont's Cockatoos, 254 E. Ontario, Chicago.
Laredo & Blake, 325 E. 14, N. Y.
La Marche, Frankie, 436 E. 26, Chicago.
La Toy Bros., Parisian Widows, B. R.
La Van & La Valette, Majestic, Pittsburg, indef.
Larrivee & Lee, Music Hall, Independence, Mo.
La Veen & Cross, 1553 Broadway, N. Y.
La Velle & Grant, 226 E. 14, N. Y.
Lavette & Doyle, 840 N. 2, Hamilton, O.
La Vine Cimaron Trio, K. & P., 58th St., N. Y.
Lavine & Leonard, Empire, London, Eng., indef.
Lavine & Hurd, New Century Maids, B. R.
Langdons, The, 704 6th Ave., Milwaukee.
Lauder, Harry, Court, Liverpool, Eng.
Lawrence, Pete, Al Reeves' Big Show, B. R.
La Gray, Dollie, Bijou, Racine, Wis., indef.
Lawrence, Bert, 3 Laurel, Roxbury, Mass.
Lee Tung Foo, 1223 2d, E. Oakland.
Le Clair & West, Star, Carnegie, Pa.
Le Clairs, Two, 403 W. 51, N. Y.
Le Pelletiers, 144 E. Elizabeth, Detroit.
Leahy, Frank W., Manhattan, Norfolk, Va., indef.
Leeds, Adelaide, Parisian Widows, B. R.
Le Brun Grand Opera Trio, Colonial, Norfolk, Va.
Le Dent, Champagne Girls, B. R.
La Fevre & St. John, Majestic, St. Paul.
Le Maire & Le Maire, 673 Lenox, N. Y.
Leigh, Andrew, Lady Birds, B. R.
Leightons, Three, Columbia, St. Louis.
Leoni & Leoni, 10 E. Seventh, Cincinnati.
Leonard, James F., Yankee Doodle Girls, B. R.
Leonard, Jos. and Sadie, Orpheum, Memphis.
Leonard, Gus, Acme, Sacramento, indef.
Leontina, Marie, 17 E. 97, N. Y.
Leonore & St. Claire, 4948 Easton, St. Louis.
LeRoy & Woodford, 2417 Wylie Ave., Pittsburg.
Leslie, Bert, & Co., Orpheum, Kansas City.
Leslie & Williams, Phillips', Richmond, Ind.
Lester, Will, 281 John R., Detroit.
Levino, Dolph & Susie, People's, Cedar Rapids.
Levy, Bert, Maryland, Baltimore.
Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.
Lewis & Harr, 125 W. 16, N. Y.
Lewis, Phil, 121 W. 116, N. Y.
Lewis, Oscar, White's Gaiety Girls, B. R.
Lewis & Thompson, Merry Maidens, B. R.
Le Witt & Ashmore, 296 No. State, Chicago.
Libbey & Trayer, 802 W. 47, N. Y.
Lina & Calijui, Fay Foster, B. R.
Linn, Benn, Half Dime, Jersey City, N. J., indef.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lomison, Williard, 228 Montgomery, Jersey City.
Long, John, Family, Erie, Pa., indef.
Louise and Dottie, Bowery Burlesquers, B. R.
Lovitts, The, 314 Beverly rd., Brooklyn.
Lowe, Musical, Unique, Minneapolis.
Lucas, Jimmie, G. O. H., Pittsburg.
Luckie & Yoast, 389 Sumpter, Brooklyn.
Luce & Luce, Dainty Duchess, B. R.
Lucier, Marguerite, Quincy Adams Sawyer Co.
Lucy & Lucier, Olympic, Chicago.
Luigi Picaro Trio, Empire, Reno, Nev.
Lutz Bros., 213 Grant, Corona, N. Y.
Lukens, 4, Reading, Pa.
Lynton, Chris, Empire, Los Angeles, indef.
Lyons, Jr., Champagne Girls, B. R.

M

Macarte's Monkeys, Phila., Pa.
Macarte Sisters, K. & P., Jersey City.
MacAuley, Mez, Columbia, Cincinnati.
Mack, Wilbur, Bennett's, Montreal.
Macks, Two, 245 W. 59, W. Phila.
Mack & Dugal, 7509 Dretel, Chicago.
Mack, James, Wesley, Rose Sydell, B. R.
Madcaps, Winkler's, K. & P. 5th Ave., N. Y.
MacDonaugh, Ethel, 68 W. 107, N. Y.
Maguire, H. S., North Adams, Mass.
"Madle," 403 W. 51, N. Y.
Mahr, Agnes, Keith's, Columbus, O.
Makarenkos Duo, 306 E. 5, N. Y.
Malchow, Geo., Bijou, Oshkosh, Wis., indef.
Malvern Troupe, White's Gaiety Girls, B. R.
Manhasset Comedy Four, Rose Sydell, B. R.
Manley & Norris, 517 Walnut, Hamilton, O.
Mantells, Marionette, Family, Helena, Mont.
Marabini Luigi, Bijou, Racine.
Mardo Trio, Wash. Society Girls, B. R.
Mario Trio, Circo Pubillones, Mex., Mex.

POSTER PHOTOS

BEAUTIFUL OVAL, SQUARE, OR VIGNETTED WITH COLORED BACKGROUNDS ARTISTICALLY ENGRAVED—¼-½-1-3-8 SHEETS AND LARGER.
SOMETHING NEW, THE KIND YOU HAVE ALWAYS WANTED. ALL SHADES, STYLES AND COLORS. SAMPLES FREE. PRICES RIGHT.
THE CLARENCE E. RUNEY POSTER PRINTING CO., CINCINNATI, OHIO

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

RYAN AND WHITE

POSITIVELY THE BEST DANCING ACT IN VAUDEVILLE

SIX AMERICAN DANCERS

A SEXTETTE OF STYLISH STEPPERS

THIS WEEK, COLONIAL, NEW YORK CITY NEXT WEEK (Jan. 20), ORPHEUM, BROOKLYN

LES FIGAROS

ORIGINAL JONGLEUR PANTOMIME

LATEST EUROPEAN NOVELTY. Management LYKENS & LEVY, 140 W. 42nd St., New York.

Marion & Pearl, Clifton Hotel, Clifton, N. J.
Marks, Clarence, Broadway Gaiety Girls, B. R.
Marion & Lillian, Tiger Lillies, B. R.
Marlowe, Plunkett & Co., 27 Gaylord, Dorchester, Mass.
Marsh, Joe, 3122 Lucas, St. Louis.
Martin, Dave & Percie, Lyric, Aiton, Ill.
Martinetti & Sylvester, 2051 North Carlisle, Phila.
Martynne, C. B., Orpheum, Leavenworth, indef.
Martynne, Great, Rose Sydell, B. R.
Martin & Crouch, Coenr D'Alene, Spokane, indef.
Marshall & King, Rents-Santley, B. R.
Martini & Maximilian, Yankee Doodle Girls, B. R.
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.
Mason & Flibnrn, Coeur D'Alene, Spokane, indef.
Mason & Keeler, Lyric, Dayton.
Masse, Ed & Nettie, Portland, Pa.
Mathews, Joca, Yankee Doodle Girls, B. R.
Maxwell & Dudley, 106 W. 96th, N. Y.
May, Arthur O., P. O. Box 523, Norman, Okla.
Mayer, Robert, High Jinks, B. R.
Mayne, Elisabeth, Harry Bryant's, B. R.
Melville & Azelle, Yale, Kansas City.
McCabe, Jack, Century Girls, B. R.
McCabe & Peters, Ashland Hotel, Kansas City.
McCale, Larry, Imperials, B. R.
McCarthy, Myles, Union Hotel, Chicago.
McCarvers, The, 218 W. 28, N. Y.
McCree, Jnnie, La Salle, Chicago, indef.
McCullough, Walter, Alexander Hotel, Chicago.
McCune & Grant, 3 Banton, Pittsburg, Pa.
McFarland, Frank, 311 W. 142, N. Y.
McFarland & McDonald, Colonial Belles, B. R.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McGrath & Paige, 58 Wash, Middletown, Conn.
McGregor, Lulu, Grand, Altoona, Pa., indef.
McLaughlin, L. Clair, Sheridanville, Pa.
McLeod, Andy, Kentncky Belles, B. R.
McMahon's Watermelon Girls, Orpheum, Lawrence, Mass.
McKinley, Nell, Jersey Lilies, B. R.
McWilliams, G. R., Majestic, Chicago.
Meaney, Lottie, & Co., Bijou, Superior, Wis.
Melville & Higgins, 272 So. 2d, Brooklyn.
Melvin Bros., Kentncky Belles, B. R.
Melroy Trio, Elite, Moline, Ill.
Merritt, Raymond, Empire, Los Angeles, indef.
Middleton, Gladys, Fischer's, Los Angeles, indef.
Middleton, Minnie, 120 Bay 17th, Bath Beach.
Mignon, Helene, Empire, St. Paul, indef.
Mills, Joe, Rollickers, B. R.
Mills, Wm., 20th Century Maids, B. R.
Millard, Frank, Lady Birds, B. R.
Millard Bros., Crackerjacks, B. R.
Millership Sisters, Watson's, B. R.
Miller, Elizabeth, 1726 W. 31 Pl., Cleveland.
Miller, Grace, Phillips', Richmond, Ind., indef.
Mills & Lewis, 114 E. 11, N. Y.
Mills & Morris, Clarendon Hotel, N. Y.
Mitchell & Cain, 611 Sterling Pl., Brooklyn.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Mitchells, The, Elmira, N. Y.
Monroe, George, 1553 Broadway, N. Y.
Montambo & Hurl Falls, Empire, B. R.
Montrose, Louise, 450 So. 1st Ave., Mt. Vernon.
Montague's Cockatoos, Flying Jordans Co.
Montgomery, Geo. P., Lyric, Hot Springs, indef
Montgomery & Moore, Orpheum, Allentown.
Montray, 814 Western Ave., Allegheny, Pa.
Morette Sisters, 1237 Lee, Philadelphia.
Moon, Eddie, Majestic, Houston.
Morris & Hemingway, Majestic, Dallas.
Mooney & Holbein, Hippodrome, Brighton, Eng.
Moore & Dillon, Fay Foster, B. R.
Moore, Tom, Poli's, Bridgeport.
Moorehead, Harry (Dreamland), Norfolk, Va.
Morgan & Chester, Vanity Fair, B. R.
Morgan, Lon, Parisian Belles, B. R.
Morgan & McGarry, 48 Wyckoff, Brooklyn.
Morre, Chas., Lady Birds, B. R.
Morre, Helen J., Night Owls, B. R.
Morrelle, Marie, 1807½ Main, Parsons, Kas.
Morris & Kramer, Dainty Duchess, B. R.
Morse, Billy, Anheuser's, Aberdeen, Wash., indef.
Morse-Bon, Touring South America.
Morton, James J., 147 W. 45, N. Y.
Morton, Ed., Rollickers, B. R.
Mozarts, Fred & Eva, Bijou, La Crosse.
Muehlners, The, Howard, Huntington, O.
Mullen & Correlli, Orpheum, Oakland.
Mueller & Mneller, Columbia, Cincinnati.
Muller, Chum & Muller, Bijou, Marinette, Wis.
Mnilini Sisters, Washington Society Girls, B. R.
Munger, Mort M., Frankfort, Ind.
Murphy & Andrews, 116 Washington pl., N. Y.
Murphy & Magee, Ideals, B. R.
Murphy & Palmer, 309 3d ave., N. Y.
Murphy & Willard, 605 No. 7th, Philadelphia.
Murphy, Geo. P., Tiger Lilies, B. R.
Murray, Elizabeth M., Columbia, Cincinnati.
Murray Sisters, Trent, Trenton.
Murray, Wm. W., 223 E. 14, N. Y.
Murray & Williams, Crystal, Anderson, Ind.
Murtha, Lillian, 211 E. 10, N. Y.
Musketeers, Three, Jolly Grass Widows, B. R.

N

Nagel & Adams, Calgary, Alberta, Can.
Narelle, Marie, Christchnrch, New Zealand, indef.
Natus, Jnlie, Tiger Lilies, B. R.
Nawn, Tom, & Co., 420 W. 52, Phila.
Neff, John, 136 Main, Bridgeport.
Neills, Neill & Chapman, 1652 E. Main, Rochester.
Nelson-Farnum Troupe, 3141 Beverly rd., Brooklyn.
Nelson, Katherine, 10 Howland, Roxbury, Mass.
Nelson & Egbert, 483 Atlantic, Pittsburg.
Nevada & Eden, Lyric, Dubois, Ia.
Newell, Jimmie, Union St., Knoxville.
Newell Sisters, Jolly Girls, B. R.
Newell & Niblo, Empire, Shoreditch, London, Eng.
Newman, Jnles, Lady Birds, B. R.
Niemeyer & Odell, Blue Ribbon Girls, B. R.
Nichols & Hogan, 1544 Broadway, Brooklyn.
Nicolai, Ida, Bohemians, B. R.
Night On a House Boat, Maryland, Baltimore.
Night With the Poets, Majestic, Chicago.
Noble, Billy, 20th Century Maids, B. R.
Nobiette & Marshall, Majestic, Topeka.
Nolan, Fred, Boston Belles, B. R.
Norman's, Juggling Six, 5804 Mansfield, Chicago.
North, Bobby, 45 W. 116th, N. Y.
Nossea, The, 179 W. 47th, N. Y.
Nowlin & Roth, Waterloo, Waterloo, Ia.
Nugent, Eddie, Trans-Atlantics, B. R.
Nugent, J. C., The Oaks, Canal Dover, O.

O

O'Brien-Havel, 616 52, Brooklyn.
Odell & Hart, 2063 Strand, Seattle.
Odell & Kinley, 127 W. 21, N. Y.
Ogden, Helen, 279 Clybourne, Chicago.
Olivette, 225 Pacific, Brooklyn.
Omega, Ollie, Parisian Widows, B. R.
"Onetta," Park Hotel, Port Chester, N. Y.
Onthank & Blanchetto, P. O., Boston, Mass.
O'Neill, J. H., & Co., Orpheum, Mansfield, Pa.
O'Neil, Tommie, White's Gaiety Girls, B. R.
Orbasany's Irma, Majestic, Ft. Worth.
Olifans, Three, Gaiety, Galesburg, Ill.
Oliver, Clarence, Columbia, Cincinnati.
O'Regan, Box 305, Ottawa, Can.
Orloff, Olga, Toreadors, B. R.
O'Rouke & Marie, Merry Makers, B. R.
Otto Bros., 10 Howland, Roxbury, Mass.

P

Palmer & Dockman, Lyric, So. McAllister, Tex.
Palmer & Saxton, 119 E. 14, N. Y.
Palfrey & Hoeffler, Jan. 27, Gaiety, Phila.
Paradise Alley, Proctor's, Jersey City.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Parks, Dick, 1208 E. 25, Los Angeles.
Patton, Grace, Rollickers, B. R.
Paulinetti & Piquo, 242 Franklin, Phila.
Pendletons, The, 135 Pittsburg, New Castle.
Pero & Wilson, 335 Temple, Washington, O.
Pearl, Kathryn, Rollickers, B. R.
Pearl, Violet, Rollickers, B. R.
Pelot, Fred & Annie, 161 Westminster, Atlantic City.
Pepper Twins, Lindsay, Ont., Can.
Perkins, David F., & Co., 222 Eastern Promenade, Portland, Me.
Perry & White, Miss N. Y., Jr., B. R.
Perry, Frank L., 747 Buchanan, Minneapolis.
Perry, Clayton, Ideals, B. R.
Petching Bros., Orpheum, Kansas City.
Peters, Phil & Nettie, Bennett's, Montreal.
Philbrooks & Reynolds, 220 E. 78, N. Y.
Phillips Sisters, Majestics, B. R.
Piercy & Fulda, 1926 Patterson, Baltimore.
Pike, Lester, Fairhaven, N. J.
Piottis, The, Family, Seattle.
Plum, Anna, Orpheum, Portland, Ore.
Poirer's Three, 12 Notre Dame, De Lourdes, Montreal.
Pollard, Jeanne, World Beaters, B. R.
"Polly Pickles' Pets in Petland," Cook's, Rochester.
Posner, Allan H., 436 Central Park W., N. Y.
Potter & Harris, Family, Chester, Pa.
Potter & Hartwell, Champagne Girls, B. R.
Powers Bros., 15 Trask, Providence.
Power, Coletta & Co., travel, Lyric, Lincoln.
Powers, Eddie, 26 Grand, Butte.
Prampin Trio, 347 W. 40, N. Y.
Price, Bob, Nationoscope, Montreal.
Price, John R., & Co., 211 E. 14, New York.
Pritzkow, Louis, Century Girls, B. R.
Prosit Trio, 5 E. Main, Springfield, O.
Pryors, The, 30 No. Main, Providence.
Psycho, Mlle., Mansfield, O., indef.
Pudgie & Emmett, 464 Blewett, Seattle.
Pullen, Louella, 194 Jefferson, Trenton.
Pullman Porter Maids, Keith's, Providence.

Q

Quaker City Quartet, 403 Macon, Brooklyn.
Quartette, The, Columbia, Cincinnati.
Quigg & Mack, 115 E. 14, N. Y.
Quigg, Mackey & Nickerson, Fenberg Stock Co. (Eastern).
Quinn & Mitchell, 20 Bay 26, Bensonhurst, L. I.

R

Radford & Valentine, Oxford, London, to Feb. 10.
Raffin's Monkeys, K. & P., 58th St., N. Y.
Rain Dears, Columbia, St. Louis.
Rainbow Sisters, Orpheum, Turtle Creek, Pa.
Raleigh & Harrington, 233 Winter, Hagerstown, Md.
Ralston & Son, Orpheum, Lima, O.
Rastus & Banks, Palace, Cardiff, Wales.
Ranfs, The, Bijou, Duluth.
Rankin, Virginia, Orpheum, Urbana, O.
Rawls & Von Kaufman, Vandeville, Waterloo, Ia.
Rawson & June, Phoenicia, N. Y.
Raymond, Ruby, Keith's, Camden.
Raymond & Harper, 6406 Lexington, Cleveland.
Raynos', Al., Bull Dogs, O. H., Honesdale, Pa.
Razarfs, The, 4503 No. 20, Phila.
Ray, Fred, & Co., Olympic, Chicago.
Raymond, Fredericks, 16 E. 88th, N. Y.
Raynor, Val, Trans-Atlantics, B. R.
Reattino & Stevens, 114 E. 11, N. Y.
Reded & Hadley, World Beaters, B. R.
Red Raven Cadets, Chicago, Ill.
Redford & Winchester, Shubert, Utica.
Reed Bros., 48 Saxton, Dorchester, Mass.
Reed & St. John, 454 Manhattan, N. Y.
Regal Trio, 116 W. Washington pl., N. Y.
Reid Sisters, 53 Broad, Elizabeth.
Reed & Earl, Chute's Park, Los Angeles.
Rego, Jimmie, Family, Pittsburg.
Reid, Berry, Lillian, & Co., 272 E. 35, Chicago.
Reed, Harry L., Washington, Buffalo, indef.
Reeves, Al, Reeves' Beauty Show, B. R.
Remington, Mayme, Orpheum, Minneapolis.
Renards, Three, Lyric, Terre Haute.
Rennee Family, Lyric, Lincoln, Neb.
Reno, Geo. B., & Co., Empire, Birmingham, London.
Renshaw, Bert, Majestic, La Salle, Ill., indef.
Renzetta & Lyman, Trocadero, B. R.
Rever & Ynir, Champagne Girls, B. R.
Reynard, Ed F., G. O. H., Syracuse.
Reynolds, Abe, Miss N. Y., Jr., B. R.
Rhodes & Engel, Lincoln Sq., N. Y.
Rice, Al, 262 Springfield, Newark.
Rice & Cohen, Orpheum, Oakland.
Rice, Fanny, 27, K. & P., 125th St., N. Y.
Rice, True, 1223 State, Milwaukee.
Rice & Elmer, 343 E. 142d, N. Y.
Rice & Prevost, Trent, Trenton.
Rice & Walters, Boston Belles, B. R.
Richards, Chris, Valentine, Toledo.
Rich Duo, 164 E. Randolph, Chicago.
Rich, Jack & Bertha, National, San Francisco.
Richards, The Great, Mozart's, Braddock, Pa.
Riley, Frank, Orientals, B. R.
Richards & Grover, Majestic, La Salle.
Ring & Williams, 102 Liberty, Baltimore.
Ritter & Foster, Alhambra, Paris, France.
Roberts, Four, Bijou, Muskegon, Mich.
Roattino & Stevens, Keeney's, New Britain.
Roberts, Hayes & Roberts, Cedar Manor, Jamaica, N. Y.
Roberts, Signa, Mercedes, Cal.
Robert-de-Mont Trio, 722 W. 14th Pl., Grand Rapids.
Robisch & Childress, Bijou, Battle Creek.
Robinson & Grant, 206 8th ave., N. Y.
Robinson, Tom, Scribner's Big Show, B. R.
Rockaway & Conway, Olympic, Chicago.
Rogers & Mackintosh, Temple, Ft. Wayne.
Romola, Bob, Bijou, Davenport, Ia., indef.
Rooney & Bent, Proctor's, Troy.
Rooney, Katie, Union Sq., N. Y.
Romaine, Anna, Lid Lifters, B. R.
Rooney Sisters, 807 N. Patterson Pk. Ave., Baltimore.
Roscoe & Sims, Rents-Santley, B. R.
Rose & Ellis, Yankee Doodle Girls, B. R.
Ross & Vack, 11 W. 114, N. Y.
Rose, Elmer, French Maids, B. R.
Rosso & Simms, Bowery Burlesquers, B. R.
Rousek, Jack, Air-Dome, Leavenworth, indef.
Rowland, 127 W. 27, N. Y.
Royal Musical Five, 249 So. 9th, Brooklyn.
Royce Bros., 874 N. Randolph, Chicago.
Ryno & Emerson, Continental Hotel, Chicago.
Russell & Held, Proctor's, Newark.
Russell, Fred P., 486 W. 130, N. Y.
Russell, Fred, Bowery Burlesquers, B. R.
Russell & Davis, Pastime, Atlanta, indef.
Ryan & Richfield, Alhambra, N. Y.
Ryan, Nan & Co., 27 Acme, Sacramento.
Ryan & White, 504 E. 163, N. Y.

S

Sattler, Chas., Lady Birds, B. R.
Sanford & Darlington, 2422 So. Adler, Phila.
Salvaggis, 5, Miss N. Y., Jr., B. R.

HOMER HOWARD

AT

LIBERTY

Caused by the closing of the Chicago Office of JEROME H. REMICK & CO.

I wish to extend to the following friends my very sincere thanks for their letters and telegrams, also those good friends who have been in Chicago since Jan. 1st for their well wishes for the future: James J. Morton, Bert Leslie, Elizabeth Murray, Nat Wills, Geo. Evans, Charlie Grapewin, Geo. Sidney, Lew Hawkins, Jack Norworth, Emil Subers, Geo. Van, Three Leightons, Arthur Deming, Lew Housemann, Jake Sternad, Walter Keefe, Edward Haymann, Ed Carruthers, Kerry Meager, Blanche McHaffey, Anna Geisler Woodward, John Weber (Weber's Band), Pat Conway (Conway's Band), Geo. Holcombe (Holcombe's Band), Charlie Case, Abe Jacobs, Kolb and Dill, Chris. O. Brown, "Singing Four," Sam Morton, Jules Von Tilzer, Abe Frank and plenty more.

N. B.—Mail will reach me care SHERMAN HOUSE, CHICAGO, ILL., until further notice.

WILL HAGAN AND EVELYN WESTCOTT

Now Playing Keith-Proctor Circuit

SOME WALTZ SONG!

"When You Find The Girl Who Loves But You"

WORDS AND MUSIC BY

JOSEPH SANTLEY

PROFESSIONAL COPIES FREE.

PUBLISHERS

THIEBES-STIERLIN MUSIC CO.

ST. LOUIS, MO.

M. STRASSMAN,

Attorney, 853 BROADWAY, NEW YORK.

HARDIE LANGDON

"THE PLUM-TREE GIRL"

Big Success for 22 Weeks Western States Vaud. Assn.

COMING EAST SOON

THE KEMPS

MAY and BOB

SCORED HEAVILY at the NOVELTY THEATRE

Is worth the admission to hear Bobby Kemp sing "Take Your Time."

Send Picture with Copy and $5 Money Order FOR 500 POST CARDS of YOUR ACT INCLUDING CUT

The Washington Engraving Co.

Sandow & Lampert, Orientals, B. R.
Schaar Trio, 8130 Commercial Ave., Chicago.
Schack, Nat, Imperial, Fremont, O.
Schepp, Grover, Rollickers, B. R.
Schmidling, Harry H., 287 W. Monroe, Chicago.
Schuster, Milton, Palace, Boston, indef.
Schrock & Rice, Criterion, Chicago.
Scott, Great, Trent, Trenton.
Scott, Edouard, Grand, Reno, Nev., indef.
Sears, Gladys, Parisian Belles, B. R.
Segnin, Wood, Eugenia, 2314 Hollywood, Toledo.
Septette, Columbia, Cincinnati.
Sevengala, N. Y. City.
Seymour Sisters, Family, Wash., O.
Seymour, O. G., & Co., 27, Majestic, Madison, Wis.
Sayons, The, Parisian Belles, B. R.
Sharpe, Dollie, Family, Pottsville, Pa., indef.
Sharrocks, The, 521 Main, Lewiston, Ida.
Shaws, Aerial, 266 W. 24, N. Y.
Shean & Warren, 31 Chester, Mt. Vernon, N. Y.
Sherman & Fuller, 853 N. 8, Reading, Pa.
Sherman, De Forest, Co., Sherman Farm, Central Pk., L. I.
Shirhart, Anson, Crystal, Detroit, indef.
Short & Edwards, 57 Middagh, Brooklyn.
Shrodes, Chas. & Alice, Colonial, Lawrence.
Simpson, Cora, Majestic, Houston.
Simms, The Mystic, Box 369, Dobbs Ferry, N. Y.
Sieger, Lillian, Harry Bryant's, B. R.
Sidman, Sam, Columbia, Oakland, Cal., indef.
Sidonne & Keilie, 424 E. Chicago ave., Chicago.
Silver Stars, 51 Hanover, Boston.
Sinsay'a Dogs & Cats, 101 W. 40, N. Y.
Slater & Finch, Rock, Worcester.
Smith & Arado, 325 Converse, E. St. Louis, Ill.
Smith & Convey, Trans-Atlantics, B. R.
Smith Bros., 66 Hawthorne, Hartford.
Smith, Wm. M., Broadway Gaiety Girls, B. R.
Smith & Brown, Morning Glories, B. R.
Smythe, Wm. H., Gay Morning Glories, B. R.
Snyder & Buckley, Lyric, Dubuque, Ia.
Sommers & Storke, Ideals, B. R.
Somers, Zalmar, Pat White's Gaiety Girls, B. R.
Some Quartet, Merry Maidens, B. R.
Sonnett, Annette, City Sports, B. R.
Song Birds, Orpheum, Brooklyn.
Soper, Bert, Star, Altoona, Pa., indef.
Spencer, Lloyd, Lyric, Houston, indef.
Spoler, Lew H., Empire, B. R.
Stanford, Billy, Dreamland, McKeesport, Pa.
Stanley, Mr. & Mrs. W. H., Byersville, O.
Stanley, Minna, City Sports, B. R.
Stanton & Sandberg, 711 Orch, Chicago.
Steinert & Thomas, 120 W. 135, N. Y.
Steger, Julius, & Co., Orpheum, Brooklyn.
Sterns, Al., 253 W. 30, N. Y.
Stevens, Leo, Washington Society Girls, B. R.
Stevens & Boehm, 325 E. 14, N. Y.
Stewarts, Musical, Bohemians, B. R.
Stewart, Harry, Rose Sydell, B. R.
Stickney's Pony & Dogs, Hempstead, L. I.
Stirk & Dan, 28 Hancock, Brockton, Mass.
St. Elmo, Leo, Family, Williamsport, Pa.
St. Onge Bros., 22 Portland, Worcester.
Symphonia Musical Trio, 26 N. Jefferson, Dayton.

SPISSELL BROS. & MACK
IN "CAFE DE PARIS."
Jan. 20, Keith's, Boston.

Stone, Beth, Orpheum, St. Paul.
Stuart & Keeley, Temple, Ft. Wayne.
Sturgis, Ida, Imperials, B. R.
Stutzman & Crawford, Vaudeville, Eveleth, Minn.
Sullivan, W. J., Bijou, Jamestown, N. D., indef.
Sully & Phelps, O. H., Dover, N. J.
Summers & Winters, Spellman, C. R.
Sutcliffe Troupe, Empire, Newport, Wales.
Sutton & Sutton, High School Girls, B. R.
Sweet, Eugene, 25 Cherry, Providence.
Sweeney, John S., 452 Turner, Allentown, Pa.
Swor Bros., Keith's, Columbus.
Sylows, The, Parisian Belles, B. R.
Symonds, Jack, Majestic, Mobile, Ala.

T

Taneans, Williamsport, Pa.
Tanean, Felix & Claxton, 331 E. 93d st., N. Y.
Taylor, Tell, La Salle, Chicago, indef.
Tegge & Daniel, Monroe, Elyria, O.
Tempest Trio, Bijou, La Crosse.
Tenors, Four, Pat White's Gaiety Girls, B. R.
Thomas, David, c|o Moyer, Atlanta.
Thompson & Carter, City Sports, B. R.
Thompson, Harry, 112 Covert, Brooklyn.
Thorne, Mr. & Mrs. Harry, Hotel Braddock, N. Y.
Thornton, George A., Lincoln Sq., N. Y.
Tiddlewinks & Dugan, 503 Hudson, N. Y.
Tierney, Belle, 74 N. Main, Woonsocket, R. I.
Tinney, Frank H., 812 Moore, Phila.
Tivoli Quartette, Orpheum, Des Moines.
Tomkins, Wm., Orpheum, El Paso.
Toys, Musical, Salem, Mass.
Travers, Belle, Orientals, B. R.
Trillers, The, Keith's, Phila.
Troyer Lafe, Irwin, Goshen, Ind., indef.
Truesdell, Mr. & Mrs. Howard, Auditorium, Lynn.
Trocadero Quartet, Dixieland, Jacksonville, Fla.
Tully, May, H. & S., Toledo.
Turner, Bert, Alvin, Mansfield, O.
Tyce, Lillian, 733 Mt. Prospect, Newark.
Tyroleans, Fourteen, Grand Madison, Wis.

U

Ulrich, Fritz, 2418 N. 16, Phila.
Usher, Claude & Fannie, 38 Henry, Jersey City.

V

Valadons, Aerial, 65 Sumner, Central Falls, R. I.
Valdare & Varno, Vincennes, Ind.
Valmore, Mildred, Toreadors, B. R.
Valoise Bros., Lyceum, Meadville, Pa.
Valveno Bros., 107 E. 31, N. Y.
Van Cleve, Denton & Pete, 236 E. 14, N. Y.
Van Gofre & Cotrely, Iris, Globe, Ariz.
Van Lee, James, Yankee Doodle Girls, B. R.
Vardaman, 270 W. 39, N. Y.
Vardon, Perry & Wilbur, Crackerjacks, B. R.
Variety Quartet, Scranton, Pa.
Veda & Quintarow, Star, Homestead, Pa.
Vedmars, The, 749 Amsterdam, N. Y.
Vermette-Carpottie Trio, 451 Rue Breboeuf, Montreal.
Viola & Bro., 123 Montauk, Brooklyn.
Voelker, Mr. & Mrs. Frederick, Union Sq., N. Y.
Van Dell, Harry, 458 Notre Dame, Manchester, N. H.

W

Waddell, Fred & Mae, Bijou, Decatur, Ill.
Wahlund, Tekela Trio, 205 W. 22, N. Y.
Walters, Harry, 1553 Bway, N. Y.
Watson Sisters, Irwin Big Show, B. R.
Waldorf & Mendez, Alpha, Erie, Pa.
Walton, Fred, & Co., Orpheum, Omaha.
Walton, Irving R., Irwin's Majestic, B. R.
Waller & Magill, 102 7th ave., N. Y.
Ward, Alice Lillian, Denver, Col.
Ward, Klare & Co., Denver, Col.
Ward Trio, 640 32, Milwaukee.
Warner, Stanley M., Bijou, La Crosse.
Warren & Brockway, Reilly & Woods, B. R.
Wangdoodle Four, Vanity Fair, B. R.
Washer Bros., Oakland, Ky.
Walsh-Lynch & Co., Irwin's Big Show, B. R.
Walsh, George, Toreadors, B. R.
Washburn, Blanche, Broadway Gaiety Girls, B. R.
Waterbury Bros. & Tenney, Hammerstein's, N. Y.
Waters, Harry, 1553 Broadway, N. Y.
Watson, Joe. K., Rollickers, B. R.
Webb & Connelly, Majestic, Dallas.
Webb, Harry L., Beatrice, Neb.
Webb, Josie, Tiger Lilies, B. R.
Webb, Mabel, Pat White's Gaiety Girls, B. R.
Weber, Chas. D., Bowery Burlesquers, B. R.
Weber, John, Broadway Gaiety Girls, B. R.
Welch, Lem, Poli's, Hartford.
Welch & Maitland, Vanity Fair, B. R.
Wells, Pauline, Parisian Widows, B. R.
Wells, Billy K., Harry Bryant's, B. R.
Wentworth, Vesta & Teddy, Himmelein Stock Co.
Werden & Taylor, Poli's, Worcester.
West, John A., 161 W. 66, Chicago.
West & Benton, Oak Park, Sacramento, indef.
Wesley & White, Gayety, Pittsburg.
West & Van Sicien, travel, Majestic, Denver.
West, Harry, Washington Society Girls, B. R.
West, Ed., Parisian Belles, B. R.
Weston, Emma, Empire, B. R.
Weston & Clare, travel, Acme, Sacramento.
Weston, Sadie, Parisian Belles, B. R.
Wheeler Children, 2514 No. 25, Phila.
Wheeler, Little Children, 2514 No. 25, Phila.
Wheeler & Rosey, 15 So. Clark, Chicago.
Whalley & Whalley, Box 202, Fitchburg, Mass.
Whelan & Searles, 1520 Glenwood, Phila.
White, Ed. & Rolla, 502 E. 79, N. Y.
White Hawk, 750 Westchester, N. Y.
White, Pat, Pat White's Gaiety Girls, B. R.
White, Tom, Lady Birds, B. R.
Whitehead, Joe, 408 W. 33, N. Y.
Whitely, James, Trans-Atlantics, B. R.
Whiteside, Ethel, Hackney Empire, London.
Whitman, Frank, Weber's Music Hall, N. Y.
Wiggins, Joe, Imperials, B. R.
Wilbur, Caryl, Hippodrome, Earling, London.
Wilder, Marshall P., 256 W. 97, N. Y.
Wilfred & Lottie, Majestic, Kalamazoo.
Williams, C. W., 3313 Jamaica, Richmond Hill, L. I.
Williams & Mayer, 309 W. 55, N. Y.
Williams, Frank & Della, Casino, Allegheny, Pa.
Williams, Jud, Dodge's, Keokuk, Ia.
Williams, Joe, Jersey Lilies, B. R.
Williams, Sam, Keeney's, Brooklyn.
Williams & West, High Jinks, B. R.
Wilson, Tony, Heloise & Armoros Sisters, 1 Prima rd., Brixton, London, S. E., Eng.
Wilson, Alf & Mabe, 256 W. 37, N. Y.
Wilson Bros., K. & P. 125th St., N. Y.
Wilson, Jack, & Co., Keith's, Scranton.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilson, Sam, High Jinks, B. R.
Wilton, Belle, Vanity Fair, B. R.
Wincherman, V. F., 201 E. 14, N. Y.
Winkler & Kress, Park, Johnstown, Pa.
Wixon & Eaton, Empire, Indianapolis.
Wood Bros., Lafayette, Buffalo.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Woodford's Animals, Rose Sydell, B. R.
Woodford & Marlboro, Fremont, O.
Wormser Tots, 502 W. 3, Davenport, Ia.
Wordette, Estelle, & Co., 40 W. 34, N. Y.
World & Kingston, Temple, Detroit.
Work & Ower, K. & P. 125th St., N. Y.
Worthley, Minthorne, 125 Lexington, N. Y.
Wynn & Lewis, Poli's, Springfield.

Y

Yackley & Bunnel, Elm Villa, R. F. D. 6, Lancaster, Pa.
Yalto Duo, 229 W. 38, N. Y.
Yomamato Bros., Emerald, Adams Co., O.
Young & De Vole, 8 Lower 5, Evansville.
Young & Manning, 2130 Grant, Denver.
Young, Harry C., Lady Birds, B. R.
Young, Ollie, & Bros., 58 Chittenden, Columbus, O.

Z

Zamloch & Co., 1080 62 st., Oakland, Cal.
Zanoras, Cycling, Temple, Ft. Wayne.
Zaras, 4, 104 W. 40, N. Y.
Zeda, H. L., 211 E. 14, N. Y
Zemo, Zemo Troupe, Orpheum, Lima, O.
Zenda, Parisian Widows, B. R.
Zeno, Bob, 348½ 1, Portland, Ore.
Zolas, The, People's, Cedar Rapids.
Zimmerman, Al., Empire, B. R.
Zimmer, John, 55 W. 116, N. Y.
Zinn's Famous Dancing Girls, Empire, San Francisco.
Ziska & King, Orpheum, Easteren, Pa.

BURLESQUE ROUTES

WEEK JANUARY 20.

When not otherwise indicated, "L. O." after show indicates it is "laying off."

Americans, Lafayette, Buffalo.
Avenue Girls, 20-22, Des Moines; 23-25, St. Joe.
Bachelor Club, Palace, Boston.
Behman Show, Greenwall, New Orleans.
Blue Ribbons, 125th St. Music Hall, N. Y.
Bon Tons, Gayety, St. Louis.
Boston Belles, Westminster, Providence.
Bohemians, L. O.; 27-29, Gayety, Albany; 30-1, Lyceum, Troy.
Bowery Burlesquers, Gayety, Washington.
Brigadiers, Star, St. Paul.
Broadway Gaiety Girls, Columbia, Boston.
Bryant's, Harry, Star, Brooklyn.
Casino Girls, Garden, Buffalo.
Century Girls, Park, Brooklyn.
Champagne Girls, Bijou, Phila.
Cherry Blossoms, 20-22, Star, Scranton; 23-25, Jacob's, Paterson.
City Sports, 20-22, Gayety, Scranton; 23-25, Bijou, Reading.

HYDE & BEHMAN'S

Amusement Enterprises

Bijou Theatre,	Brooklyn
Folly "	"
Hyde & Behman's Olympic Theatre	"
Star "	"
Gayety "	"
Newark "	Newark, N. J.
Gayety "	Pittsburg
★ & Garter Theatre,	Chicago

We Use High-Class, Extra and Special Features at All Times. Address All Communications to the

HYDE & BEHMAN AMUSEMENT CO.,

TEMPLE BAR BUILDING, BROOKLYN, N. Y.

DIRECT FROM EUROPE

ONLY A FEW WEEKS OPEN. RE-ENGAGED FOR EUROPE.

WILL OPEN JANUARY 20TH, UNION SQUARE, NEW YORK.

CLEMENT

DE LION

Representative, H. H. FEIBER.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

HART TRIO

INSTRUMENTALISTS AND VOCALISTS

Exclusive Management

MR. ALF. T. WILTON

Suite 920, St. James Building
NEW YORK CITY

The only juggler that went from Pastor's across the street to the Dewey.

LE DENT!

CHAMPAGNE GIRLS CO. JAN. 20, TROCADERO, PHILADELPHIA.

THE DANCING WONDERS

JACK BROWN AND LILLIAN WRIGHT

Per. Address, 344 W. 45th St., N. Y. C. Management JACK LEVY.

Fiddler AND Shelton

SUFFOCATED WITH DELIGHTNESS.

Still being booked by Western Vaudeville Association. Big Hit at Haymarket, Chicago, Week Jan. 6.

HARRY TATE'S Co.
FISHING AND MOTORING

New York
England
Australia
Africa

Clarence Sisters

"THE AUSTRALIAN NUGGETS."

BOOKED SOLID. Direction AL MAYER.

EIGHTEEN MINUTES OF COMEDY.

HARRY L. WEBB

THE MAN WHO TALKS AND SINGS. KEEP YOUR EYE ON THE LAUGH PRODUCER.

Scoring BIG on the Western Vaudeville Association time and a long route booked.

Chas. J. Burkhardt

"The Man With the Funny Slide"

Late of Joe Weber's Co.

Is ready to consider offers for the balance of this season

Address all communications to L. H. FRANK, care Variety, Chicago Office, Chicago Opera House Block.

MORGAN AND McGARRY

Introducing Refined Singing, Expert Soft and Wooden Shoe and Acrobatic Dancing.

Exclusive Agent, ALF T. WILTON.

WILBUR AMOS

THE CLEVER COMEDY JUGGLER.

My act has been highly praised by managers and press in all the cities where I have appeared.
THE CANDY KID OF THE WEST—Now Enjoying California.

OPEN TIME FOR CLUBS

JANUARY 20th TO MARCH 1st

Klein, Ott Bros. & Nicholson

Address, 16 W. 86th St., Bayonne, N. J.

THE DAINTY SINGER OF DAINTY SONGS.

MISS LILY LENA

UNITED BOOKING OFFICES TIME.

SMITH AND BAKER

"The Jolly Sailor Boys"

Closing the olio of Bob Manchester's "Gay Masqueraders" and a big hit all along the line.

INVITE OFFERS FOR NEXT SEASON.

ADDRESS AS PER ROUTE.

MAIDIE SCOTT

THE DAINTIEST GIRL IN IRELAND

FIRST APPEARANCE IN NEW YORK AT THE ALHAMBRA THEATRE, NEXT WEEK (JAN. 20th)

Correspondents Wanted Wherever There is a Variety Performance.

When answering advertisements kindly mention VARIETY.

GEO. PERRY AND LEE WHITE

18 MINS. IN "ONE" With "MISS NEW YORK, JR."

DEWEY THEATRE, New York, NEXT WEEK (Jan. 20)

Cobb's Corner

SATURDAY, JAN. 18, 1908.

No. 99. A Weekly Word with WILL the Wordwright.

COBB & EDWARDS'

LATEST, NOW BEING SUNG BY

MAY IRWIN

"The Peach That Tastes the Sweetest Hangs the Highest on the Tree."

WILL D. COBB

Wordwright,

1512 Broadway, NEW YORK.

Colonial Belles, Buckingham, Louisville.
Cracker Jacks, Gayety, Columbus.
Dainty Duchess, Gaiety, Brooklyn.
Dreamlands, Star, Toronto.
Empire Show, 20-22, Jacob's, Paterson; 23-25, Star, Scranton.
Fay Foster, Howard, Boston.
Girl from Happyland, Murray Hill, N. Y.
Golden Crook, Gayety, Toronto.
High Jinks, Shubert, Newark.
High School Girls, Theatre Royal, Montreal.
Ideals, Eighth Ave., N. Y.
Imperials, Monumental, Baltimore.
Irwin's Big Show, Standard, Cincinnati.
Jersey Lilies, Trocadero, Chicago.
Jolly Grass Widows, Imperial, Providence.
Jolly Girls, 20-22, Lyceum, Troy; 23-25, Gayety, Albany.
Kentucky Belles, Standard, St. Louis.
Knickerbockers, Empire, Cleveland.
Lady Birds, Bowery, N. Y.
Lid Lifters, Waldman's, Newark.
Majestics, Gayety, Pittsburg.
Mardi Gras Beauties, 20-22, Bijou, Reading; 23-25, Gayety, Scranton.
Masqueraders, Empire, Toledo.
Merry Maidens, 20-22, Gayety, Albany; 23-25, Lyceum, Troy.
Merry Makers, Colonial, Cleveland.
Miss New York, Jr., Dewey, N. Y.
Morning Glories, Gayety, Detroit.
New York Stars, Gayety, Milwaukee.
Nightingales, 20-22, Evansville; 23-25, L. O.; 27, Folly, Chicago.
Night Owls, L. O.; 27, Majestic, Kansas City.
Orientals, Lyceum, Washington.
Parisian Belles, Trocadero, Phila.
Parisian Widows, Gayety, Baltimore.
Pat White's Gaiety Girls, Met. O. H., Duluth.
Reeves' Beauty Show, Gayety, Birmingham.
Reilly & Woods, Aveune, Detroit.
Rentz-Santley, Majestic, Kansas City.
Rialto Rounders, Empire, Chicago.
Rice & Barton, Casino, Phila.
Rollickers, Gotham, N. Y.
Rose Hill, Gayety, Indianapolis.
Rose Sydell, Gayety, Phila.
Runaway Girls, Olympic, Brooklyn.
Sam Devere's, Dewey, Minneapolis.
Scribner's Big Show, Euson's, Chicago.
Star Show Girls, Star, Milwaukee.
Strollers, 20-22, Terre Haute; 23-25, Indianapolis.
Thoroughbreds, Century, Kansas City.
Tiger Lilies, London, N. Y.
Toreadors, Folly, Chicago.
Trans-Atlantics, 20-22, Gilmore, Springfield; 23-25, Bijou, Reading.
Trocaderos, Corinthian, Rochester.
20th Century Maids, 20-22, Indianapolis; 23-25, Terre Haute.
Vanity Fair, Lyceum, Boston.
Washington Society Girls, People's, Cincinnati.
Watson's Burlesquers, Bon Ton, Jersey City.
World Beaters, 20-22, Empire, Albany; 23-25, Empire, Holyoke.
Yankee Doodle Girls, Academy, Pittsburg.

LETTERS

A

Acuna, J. M.; Allison, Mrs.; Arden, Edwin.

B

Barnold, Charles; Buree, Jim; Berguin, Nellie; Bohme, W. A.; Bunnin, Rose; Baird and Dunn (Chicago office); Barry, W. H. (Chicago office); Bedini, Gehan; Backman, Marie; Baron, C. (Chicago office); Brown, Mrs.; Billington, E. C.; Borfling, S.; Blair, Eugene, & Co.; Blake's Animal Circus; Benson, Mrs.

C

Cavaln, Josiah; Conklin, Al.; Calhoun, William; Carleton and Terre (Chicago office); Claftin, Josie; Collins, M. D.; Crane, Lawrence; Charline and Charline; Curtis, W. D. (2); Cogswell, Sarah L. (1); Castellane, Tony; Carlisle, H.; Conley, Anna & Effie; Collins, Tommy.

D

Darnell, Edith; Denby, Walter; Dumas, Florence; Deming, Arthur; Donnelly, Henry V.; Dutch, Mr.; Dudley, Harry.

E

Evans, Charles; Emmet & McNeill; Edwards, Joe.

F

Fox, Mort; Fay, Effie; Ford, John; Fay, Effie (Chicago office); Fullam, Tom; Farren, George (2).

G

Gardener and Revere (Chicago office); Gaudy, Louise; Gilbert, John D.; Gillingwater, Claude; Gallando; Gibbons, Thomas (Chicago office); Grant, Bert and Bertha; Griffin, Miss; Geer, J. H. (Chicago office); Guardot, Etiume & Co.

H

Herbert, Will; Hunting, Tony; Hughes, Gene; Henry, William; Hale and Francis; Hill, Hamilton; Hale, George G. (Chicago office); Harlowe, Beatrice.

J

Johns, Llewalyn.

K

Kara, Mr.; Kelly, John W.; King, Gussie; Kent, Dorothy.

L

Lackey, Jas.; Le Monts, The; Lawler, Charley, and daughters; Lacey, Harry, & Co.; Lang, Eddie; Lena, Lily.

M

Manton, George; Marks, Al.; Mears, Grace; Moore, Frank; Moore, Rhodes H.; Mills, Beecher H.; Morrison, Altrea; Mead, Will; Murata, Tokio; Moll, Robt.; Myers, George; McWaters and Tyson; Mandell, Richard; McCord, Louis; McClair, Chas.; Martinette & Sylvester (5); Mack, John E.; Moore, Carlyle.

N

Nobles, Milton and Dolly; Neaser, Gus.

O

Otuita, Mlle.; Owen, Alice May (2).

P

Pringle, Aubrey; Palmer, Austin.

Q

Quigley, Helen.

R

Rose, Mr. (Spencer, Kelly and Rose); Ross, Budd (Chicago office); Robinson, W. A.; Rice, James R. (2); Ray, Elizabeth; Rollins, Maybelle; Reidy, Jack.

S

St. Onge, Fred; Salter, Irving; Sarll, Tony; Shayne, John; Simonds, Teddy; Smith, Charles Stephens, Hal.; Sutton, Harry; Sterling, Evelyn; Sheck, E.; Seligman, Minnie.

T

Tobin Sisters, The (2); Toledo, Gus; Tuisa; Tison and Brown; Thomas, Wm. H.; Tenley, Elmer.

U

Ulpas & Hella.

V

Vasco; Vesta, Netta.

W

Wilson, Harry E.; Williams, Estella (2); Wallace, Franklyn; White, Lou; Whitaker, Raymond; Weaver, Jack.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WIESBERG.
VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380).

AUDITORIUM (Klaw & Erlanger, mgrs.; Millward Adams, director).—The final week of "advanced" vaudeville is at hand. Every act has been seen here recently. The Ruppelts opened with a novel acrobatic turn, winning well earned applause. Among the nine other numbers, three are also acrobatic. Seymour and Hill's mixture of comedy and dexterity compared favorably with any on the bill. The Baizers are acrobats and fairly good in the routine. The Duffin-Decay Troupe were last to appear, closing the show. This act is one of the best of its kind seen here. "That" Quartet returned after an absence of three months and duplicated their previous success with new songs. Klein, Ott Brothers, and Nicholson scored. Simon and Gardner Company also returned after a short absence and provided the same furious fun as formerly. Josephine Cohan and Company, headlined, held over, as are Fred Niblo and Maidie Scott.

SID J. EUSON'S (Sid J. Euson, mgr.).—"It Hoppened in Moonland," the opening category of "Greater New York Stars," might have happened in Kenosha or any other place, if it happened at all, so far as the material or action is concerned. It is called "musical comedy." The appellation is not deserving there at any time. Neither is the closing division, "A Day for a Knight," a "laugh producing farce." Producers err when they offer material that rather bores than entertains. It is not necessary to enumerate the antique devices employed, but the quantity is more than sufficient. The show is obligated in a very large measure for whatever merit it sustains to Harry Devine, Maryland and Virginia Tyson, Buck Brothers and the chorus. This includes the ollo. There are 16 girls in the chorus. Most of these demure or solemn maidens are young and it is evident their burlesque experience is limited. In looks and behavior they acquit themselves quite sufficiently. They work diligently, considering their frequent appearance on the stage, but should smile occasionally—as often as The Tyson Sisters—to stimulate the proceedings. The costumes are not particularly alluring. The blue dresses are pretty, but the repetition of the faded and peolled pink tights and mismated slippers in three changes shows parsimony and carelessness, in spite of the other shrouds which are evidently arranged to effect complete changes in attire. The tights were too obvious to be concealed, even by the regulation abbreviated dresses. Nothing adorns the stage more than a bunch of good-looking, active girls in clean and attractive garments. Harry Devine is the principal comedian. He has too much of a burden and the fault is not his. One or two able assistants in the comedy end would improve all around. The brightest feminine spark is Maryland Tyson. She is spontaneously vivacious, and with her buxom sister, Virginia, the female department is radiant and cheerful. Belle Williams should have more scope for her semi-eccentricities. Harry Emerson attempted to portray a Hebrew. His enunciation is good. In the ollo, with Joe Buckley, Emerson did much better in eccentric comedy, while his partner in stereotyped "straight" was too aggressive and harsh. They need new material. The "gratitude" joke is quite old, among the others. Devine and Williams showed their familiar comedy skit, always entertaining, and Bush Brothers were the feature in a series of difficult bounding acrobatic feats. The Bob White Quartet sang peacefully.

EMPIRE (William A. Singer, mgr.).—A medley consisting of ditties from the popular catalogues to "Il Trovatore" starts the one-act melange "Dopey Dan" with unrestrained vim and dash by the "Star Show Girls," under the management of William Fennessy. The piece was used in the same show last season, but has been improved and modified, giving it more farcical complication and ginger. There is some "spice," but not of the offending brand. "The Sultan's Harem" is quite Oriental in embellishment, and the surroundings are effectively pretty. A praiseworthy feature is the total absence of ungainly characters. The male principals dress well and play legitimately, in a measure due to the material furnished by Chas. Nichols. There is not much "story," but just enough plot to make the action interesting and consistently permit the obtrusion of the situations. Mr. Nichols gives a faithful interpretation of the typical "dope fiend" with an acquisition of laugh producing vocabulary. He is surrounded by a capable company, prominent being John Baker, James C. Dixon and Jim Mackey. The latter as the irate husband is probably too impetuous, but evidently follows the trait as exemplified by hubbies in other presentations. Mackey also figures in numbers. Marie Croix, slender and prepossessing, was conspicuous in a congenial part and pert. John Cody appeared as a German when he had nothing else to do, and Loule Lynn contributed. May Rose, a pretty and alert young woman, was an enticing housemaid. Comely girls compose the chorus. Several can sing and all try in the frequent numbers. The "Merry Widow Waltz," rendered by Miss Croix and the girls, brought numerous encores, actuated by the choristers jocosely falling over each other and disclosing

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS. 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 9. New York, Jan. 18, 1908. No. 7.

Have you heard Chas. K. Harris' New Baby song

"There's Another Picture In My Mamma's Frame"

Write or call for it at once. Slides now ready for this beautiful baby song; every slide a hit with any audience. The best baby song since "ALWAYS IN THE WAY." Slides $5.00 per set. Write at once.

THE TOWN TOPIC TICKLE TALKERS.

BARRY AND WOLFORD

THOSE SMART AGENTS, REICH & PLUNKETT.

IDALENE COTTON AND NICK LONG

IN VAUDEVILLE,
Presenting their latest artistic success,
"MY WIFE'S DIAMONDS,"
By Edgar Allan Woolff.

Week Jan. 20th. Hammerstein's, N. Y. City.

WANTED: SINGERS

Ladies and Gentlemen

FOR ALL KINDS

OF VAUDEVILLE WORK

B. A. MYERS - . 31 West 31st St., NEW YORK

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

WALTER SCHRODE AND LIZZIE MULVEY

Under the Direction of MISS JENIE JACOBS, 1402 Broadway, New York

Curtis, Palmer AND CO.

In "MAMA'S DARLING BOY," By AARON HOFFMAN

Booked solid by our Mascot, Harry Leonhardt.
Verdict of press and public, bigger hit than the School Act.

JAMES AND LUCIA COOPER

"CHATTERING CHUMS."

WEEK JAN. 20, GAYETY, DETROIT. "Geo, Blutch made me laugh."

"Tom" Kelley

PIANIST AT PASTOR'S THEATRE.

JENNINGS AND JEWELL

GERMAN COMEDIANS. Second Season Robie's "Knickerbockers."

Tanean, Felix AND Claxton

Open for Clubs and Sunday Nights, January, February. Week March 9th and later open.

Per Add., 331 E. 93d Street, New York City.
OPEN FOR SUNDAY NIGHTS AND CLUBS.
Tel. 6459—79th St.

THE ASTRELLAS

Presenting Their Original Song and Dancing Novelty in Vaudeville. Address, care VARIETY.

SNITZ MOORE

In the Comedy-Dramatic Playlet "A SELF-MADE MAN."
One of the best offerings of the new year, as acknowledged by press and public everywhere.
Address VARIETY, Chicago Office.

Managers and Agents Are Invited to Look This Act Over

John J. WELCH AND EARL Madeline

"THE TWO IN WHITE." AT PASTOR'S NEXT WEEK (Jan. 20th). Little Singing, Little Dancing and Little Talking; will entertain any audience for 17 minutes in "one."

TRIUMPHANT RETURN TO NEW YORK
HAMMERSTEIN'S, JANUARY 20

MISS

GRACE HAZARD

in "Five Feet of Comic Opera"

"New York.—The genuine, spontaneous hit of the opening vaudeville bill at the New York Theatre was Grace Hazard in the 'No. 2' position, and on the salary list the cheapest act in the show. Miss Hazard is practically new to Broadway, and her act is new because it was designed and written by herself. In 'Five Feet of Comic Opera' Miss Hazard gave the audience something to talk about, which they did throughout the intermission. She is a little girl, but a big act."—"Variety."

The "Evening Mail," August 26, by C. F. Zittel:
"The next number proved to be the hit of the show. Grace Hazard in 'Five Feet of Comic Opera' sings seven songs from old operas, and makes her changes in full view of the audiences. The applause she received was deafening, and when her act was over she received an ovation. Miss Hazard made a speech of thanks and she was fine, but when the show was over she was not forgotten."

GRACE FIVE FEET OF COMIC OPERA HAZARD

"A familiar performer was Miss Grace Hazard, known as Five Feet of Comic Opera and every foot a mile."—"The Evening World."

"Miss Grace Hazard was a hit, sartorial and musical."—"The Morning World."

"The sort of Entertainment that Advances Vaudeville."

PRESENTING GEORGE ARLISS' FARCE

CHAS E. EVANS & COM'Y.

"IT'S UP TO YOU, WILLIAM"

PERMANENT ADDRESS, CHICOPEE FALLS, MASS.

Two NOVELTIES of MERIT! (in one act) Presented by

JNO. ZOUBOULAKIS

CLAY CARTOONIST AND MUSICAL VIRTUOSO
14 Minutes. (Seven in "one"; open or close.)

POLK and MARTELLA

ROUGH HOUSE COMEDIANS
Watch the Bumps. En route Western States Vaudeville Circuit. O. S. BURNS, Agent, Empire Theatre, S. F.

VARIETY

KNICKERBOCKER THEATRE BUILDING, NEW YORK CITY.

CARDS OF ARTISTS

UNDER THE HEADING OF

"REPRESENTATIVE ARTISTS"

AT FOLLOWING RATES:

1-2 inch single col.,	$4.00	monthly, net	2 inches double col.,	$22.50	monthly, net
1 inch "	7.00	" "	1-2 inch across page,	15.00	" "
1-2 inch double col.,	7.50	" "	1 inch "	28.00	" "
1 inch "	12.50	" "	2 inches "	50.00	" "

Larger Space Pro Rata

No advertisement under this heading accepted for less than one month and no preferred position given. Remittance must accompany advertisements forwarded by mail.
Cash discount for 6 and 12 months.

RELEASED!

COMIC SONG HIT OF THE SEASON

★ "Put Me Amongst the Girls" ★

SUNG BY

JOE CAWTHORNE
FRANK FARRINGTON
(ETHEL LEVEY)
BILLIE GOULD
ROBERT LETT

&c. &c. &c. &c.

F. D. & H.
(THE FIRM THAT DELIVERS THE HITS)

FRANCIS, DAY & HUNTER
NEW YORK: 15 WEST 30th STREET

Gus Edwards Says:

That he is open to consider any novelty from any composer or author for his Circle Music Hall. He is on the lookout for REAL, live, meritorious talent.

P. S.—"The Blonde Typewriters" with JOHNNY STANLEY, have certainly attracted attention at Hammerstein's. The occupants of the front rows "just can't make their eyes behave."

More P. S.—"The Schoolboys and Girls" with that clever star comedian, HERMAN TIMBERG, have created a little earthquake of their own in San Francisco, in the way of unprecedented success at the Orpheum.

Very truly yours,

GUS EDWARDS MUSIC PUB. CO.

eir ankles. The "travesty" song had an abrupt ding. Miss Mackey, who introduces the se ience of illustrations, should finish the last rse instead of leaving the stage suddenly. The nversation between Nichols and Cody, following e "amateur" turn, is too long, besides it inter ned in such a manner that the audience be ved it was another "amateur" affair. There is song in which the occupants of the boxes are ged to kiss the singer, and osculation was dulged in freely to the ecstacy of the gallery. ie "Cadet" finale of the first part was ef ective. There are a number of attractive cos me changes. The olio is opened by the La lle Trio, in striking acrobatic feats and ground mbling. Baker and Lynn extracted much ughter in "The Electric Boy," the same vehicle last season, and James C. Dixon impressed ith songs. Marie Croix and Girls gave a spec ular military festival, arousing enthusiasm. OLYMPIC (Abe Jacob, mgr. Monday rehearsal .—Etienne Girardot and Company, Cliff Gordon, enri French, Conn, Downey and Willard, Four ards, Jordan and Harvey, Cartmell and Harris, lett's Dogs, Leeds and Le Mar, Joe Garza, ckway and Conway, Solvall, Chalk Saunders. HAYMARKET (William Newkirk, mgr. Mon y rehearsal 9).—Eddie Clark and "Winning idows," Barnold's Dogs, Snyder and Buckley, w Hawkins, Fred Ray and Company, Gardner d Revere, Teddy Trio, Avery and Pearl, Ram y Sisters, Bert Wiggin, Coyne and Tinlin, Tulsa. NOTES.—The Harmonious Four are now a lo, having reduced the number last week. The t is playing for Sullivan-Considine in Minnesota. Mabel Starr and E. H. Harner, of the "Yankee oodle Boy" Company, were married Dec. 24.— ut All Night" is the title of the new musical lange presented by the Pekin Stock Company. has a farcical plot with amusing situations. ie musical numbers are catchy and interpreted able vocalists and the best singing chorus ard in a long time. Harrison Stewart, Matt arshall and Abbie Mitchell are the prominent ayers. The Pekin is a treat and the only real velty in Chicago theatricals.—H. M. Miller, anager of the Lyric Theatre, Lincoln, Neb., is in the city last week.—Mlle. Natabe has sposed of her interest in the Ideal Theatre, this y, and returned to vaudeville.—Bob Fargo and m Du Vries have arranged with the manage nt of the Opera House, Elgin, Ill., to fill in e open time for the balance of the season th vaudeville. The experiment was made on w Year's Day and proved to be a success. It the intention of the promoters to ultimately ace vaudeville in a number of combination one ght stand houses in towns adjacent to Chicago. ie bill at Elgin for Jan. 13 consisted of Paulus' ars and Ponies, Weber Troupe, Demorestio others, William and Weston, Jack Dresdler, m Mack, Carlos and Alba, Packard and May Clark Company, Harmonious Trio and moving pictures.—McFarland and Murray closed with the "Champagne Girls" and are now playing dates in the East.—Matusmato and Agga Japanese Troupe are booked for parks in the West for the coming summer.—Cora Landis left the "Buster Brown" Company and is now in vaudeville.—Elverton is on his way East from the Coast, having played the Sullivan-Considine circuit.—George Van closed with the Wm. H. West Minstrels and entered vaudeville, opening for the Western Vaudeville Association.—Myles McCarthy and Company opened at the Orpheum, El Paso, this week. —H. W. Rogers, manager, Wonderland, Wheeling, W. Va., was in town last week.—Moundsville, W. Va., has a vaudeville theatre. It opened last week.—The Mt. Vernon, Mt. Vernon, Ohio, closed Saturday for one week to allow enlargement of stage and alterations. W. A. High is the manager.—"That" Quartet contemplates sailing for the other side in May. They are planning a trip around the world, opening in London and returning via San Francisco. They expect to be gone about a year.—Mr. and Mrs. Mort. H. Singer and Mr. and Mrs. Joe M. Harris left on Monday for a six weeks' vacation in Cuba, returning by way of New York at the end of their cruise. They will be joined in the metropolis by Harry Askin.

SAN FRANCISCO

By W. ALFRED WILSON.
VARIETY'S San Francisco Office,
1115 Van Ness avenue (Room 112).

ORPHEUM (Martin Beck, gen. mgr.).—Week 5: Eugenie Fougere, Parisian chauteuse, was headlined, indifferent reception. Gus Edwards' School Boys and Girls, despite the fact that it has been seen here before, was one of the best liked numbers of the program. Herman Timberg, the boy star of the act, has improved greatly since his last appearance. Bailey and Austin, eccentric comedians, registered strongly. Mullen and Corelli's acrobatic bout received a favorable verdict. George Wilson, blackface comedian, and the Juggling McBans held their own. Ralph Johnstone, in a routine of sensational trick cycling, was the novelty feature. The Arlington Four were held over, and Lillian Burkhardt reappeared, offering her playlet, "A Deal on 'Change."

NATIONAL (Sid Grauman, mgr.).—Week 6: Schooled by tradition to the proposition that the final curtain must fall upon a full stage act, the audience evinced an inclination to remain after the Columbia Four, a quartet, had brought the show to a conclusion in "one." This singing act has been seen at this house during the present season and made the same favorable impression as before. About as artistic a number as the house has ever had was the pantomimic one-act tragedy submitted by Estellita and Garcia. There was finish to the acting of both throughout, and in a Spanish dancing specialty introduced, the woman displays herself as the embodiment of grace. The Three Alarcons were among those present, opening with a medley of Mexican airs on stringed instruments. This was their best. Their ensemble singing is rendered discordant by the dominating voice of one of the women. This senorita scored a decided hit with a solo. Edward Barnes delighted the adherents of ragtime with some well chosen selections. Some clever trick playing was also introduced. Gladys Van was on the bill, showing herself as the first real soubrette we have had for many a day. She at one stage threatened, by the introduction of talking material, to develop into a female monologist, but got back to form rapidly, closing amid demands for more. Felix Adler, singing comedian, carried off first honors. Possessing a pleasing personality, coupled with a well handled voice, the reception that greeted his efforts was flattering. Lawrence and Harvey in "His Father's Son" also scored. Lawrence offered besides a series of impersonations, his Cohan bit, which was somewhat shy of the original, but his Junie McCree was the real thing. Booth and Gordan were in opening position, with a routine of trick comedy bicycling that was well up to the standard and received its pro rata of applause. Owing to the length of the bill Murphy and Whitman were on at the matinees only, though credited on the program as a special added attraction.

WIGWAM (Sam Harris, mgr.).—Week 6: Izetta Jewel, offering, for its initial production, a comedy playlet, "Solving the Question," was the headlined attraction (New Acts). Gilday and Foo, Hebrew comedians, figured strongest on the well arranged bill. Both have good voices that blend well and place little reliance upon the "gag" branch of comedy. A bunch of clever parodies won out for them. Polk and Martell won responsive laughter with a good line of crossfire and their "bumpty bump" close left them "laughing as they said good-bye." The Musical Simpsons had a well arranged instrumental musical act and were well received, as were McLeod and Skelly, who won honorable mention with a meritorious singing and dancing specialty. Like the National show, this house also closed the bill with a singing quartet, likewise in "one." The Atlas Four stood out well in both quartet work and solos, the bass possessing a voice of remarkable depth.

VICTORY (I. Coleman Levey, mgr.).—Week 6: Leopold McLaglen, who won fame as a jiu jitsu champion by defeating the local Japanese experts, was the featured attraction. With his sturdy assistant, he offered an act that for bumps would put many a knockabout act to blush. Marie Rolfson was another feature of the bill. Elona Leonard, in character changes and songs, played a return date. The Aherns, head and hand balancers, and The Hawaiian Sextet completed the program.

EMPIRE (Hal Curtis, mgr.).—Week 6: It fell to the Jas. P. Lee company of players to carry the comedy burden of the bill, which they did in goodly fashion. "All Mixed Up" was the title of their stock production, a bright one-act comedy that fulfilled its purpose as a laugh winner. The Florenz Troupe of Acrobats topped the olio. They had a classy routine and scored a pronounced hit. Thomas and Payne, colored singing and dancing duo, far above the average of like teams. Allen, Belmain and Allen showed up prominently on the bill.

BOSTON

By ERNEST L. WAITT.
VARIETY Office, 278A Tremont St.

KEITH'S (H. D. Dupree, mgr.).—Post-anniversary week brought out a comedy bill, with "sight" acts as the heavy under-pinning. Marcel's Life Studies, a series of really remarkable groupings, the best this house has ever shown, were headlined. McMahon and Chappelle's "Pullman Porter Maids," a real hit, the girls dancing well and singing agreeably. Carrie De Mar has a singing act in "one" that goes great. In her final song, "Lonesome Fluffy Ruffles," she impersonates a tipsy, lonesome girl in good shape. Carson and Willard bring some new stuff in the line of German patter and go especially well. Kemp's Tales of the Wild are always popular here. Foy and Clark have their amusing sketch, "Springs of Youth," which goes well. It would be better if three minutes were trimmed from it. Herbert Cyril, first time here, made good. He is full of life, but his fun-making seems forced. Kelly and Ashby do their odd bounding billiard tricks to good applause. Frances Knight uses the time-honored plant in the "upper box," but it still goes here, notwithstanding the fact that Bessie Wynn used the same idea last week. Rag pictures by the Triliers were very interesting. Mareena, Nevaro and Mareena get hands every minute for extra good equilibristic work. Blanche Sloan on the trapeze and The Kramers in a skit complete the bill.

ORPHEUM (S. M. Mowry, mgr.).—Fully deserving its headline place is "June," with Mayme Gehrue and Company. It is one of the best Western sketches ever brought here. It is full of life, tells a strong story and "grips" the audience. The acting is excellent, especially that by Miss Gehrue. Howard Truesdell and Company return in their sprightly sketch, "Two Men and a bottle," and Work and Ower are back in their unique acrobatic act that pleases the crowds immensely. McMahon's Minstrel Maids and Watermelon Girls are too popular here to require further mention. Belle Blanche, with her impersonations, is the real individual hit of the bill. She is vastly improved by the season's work and caught the crowd to the tune of half a dozen encores. The Four Rianos in their odd acrobatic stunts. Willie Hale and "Buster" do

THE
CLARANCE SISTERS

are one of Vaudeville's Biggest Hits,

Singing JEROME & SCHWARTZ'S

Best Irish Song,

Miss Killarney

PUBLISHED BY

FRANCIS, DAY & HUNTER
15 W. 30th ST., NEW YORK CITY

OPEN FOR BURLESQUE

JACK IRWIN

CLOSING WITH "THE TIGER LILIES" WEEK JAN. 20TH.
LOOK ME OVER AT LONDON THEATRE, BOWERY.

"KID HICKEY"

WILL APPEAR AT PASTOR'S WEEK OF JAN. 27TH.

AND HIS PAL

BLOW IN AND TAKE A PEEK AT US.

"ELLA GANCE"

WE POP OUT TWICE DAILY.

MORRIS **MANLEY** AND **STERLING** DOLLY

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

Eckhoff and Gordon

THE MUSICAL LAUGH MAKERS

REICH & PLUNKETT, 1133 Broadway, New York City, Exclusive Agents.

WILFRED CLARKE

Presenting His Sketches

"NO MORE TROUBLE" and "WHAT WILL HAPPEN NEXT!"

Address, care Lambs' Club, New York City.

HARRY AND KATE JACKSON

Presenting "HIS DAY OFF." IN VAUDEVILLE. TIME ALL FILLED.

HARRY JACKSON, General Stage Director for JULES MURRY.

Address United Booking Office or Room 1, New York Theatre Building, N. Y. City.

FRED KARNO'S Comedians

Original London Comedy Company.

Manager, ALF. REEVES.

To whom address all communications, en route.

MONDAY, JAN. 20, KEENEY'S, BROOKLYN, "A NIGHT IN AN ENGLISH MUSIC HALL," with BILLIE REEVES, original "Drunk."

Playing return dates everywhere with bigger success than ever.

Slums of London, etc., in repertoire.

Productions Copyrighted. Pirates keep off.

Freeman Bros.

Those refined medley singers and dancers who do different styles of dancing. Now on the Sullivan & Considine Circuit. Coming East soon. Open for Burlesque or Vaudeville for next season.

A HAPPY AND PROSPEROUS NEW YEAR TO ALL.

Go-4TH AND Doyle

Week Jan. 13, Majestic, Dallas, Texas. ("All Right.") Week Jan. 20, Majestic, Huston, Texas.

THE ECCENTRIC RECRUITS,

Swan AND Bambard

"On Guard" with W. B. Watson's Army, playing Grogan and the Sheriff in "Krausemeyer's Alley."

JAN. 20, BON TON, JERSEY CITY. Agents, WESLEY & FINCUS.

THE SPEAKER OF TALK

PHIL MILLS

In LEW SULLY'S nonsensical narration entitled "ORATORICAL DISTURBANCES"

JOE COOK

The Juggling Kid

IN HIS OWN ORIGINAL NOVELTY, "JUGGLING IN THE DEPOT."

Direction JACK LEVY.

LILLIAN HALE & CO.

IN "THE PHANTOM RIVAL," BY SAGER DEAN.

One of the best laughing sketches in vaudeville. Big success everywhere.

JUST KIDS

RAWSON and CLARE

FEATURED WITH WEBER & RUSH'S "BON TONS."

MORRIS DOLLY

MANLEY AND STERLING

Presenting their Playlette,

"KID HICKEY" (A Story in Slang)

Yes, we wrote "I'D GIVE ME LIFE FOR A PAL LIKE YOU" for our own act. All singing rights reserved.

SEYMOUR and NESTOR

Character Songs and Changes. 120 W. 116th St., New York. Phone 3470 Morningside.

Playing Klaw & Erlanger Circuit Open time after April 1st

Have Your Card in VARIETY

A SMART ACT SMARTLY DRESSED.

INNESS and RYAN

AT LIBERTY. ADDRESS CARE VARIETY.

Formerly of CARVER and POLLARD

LOUISE CARVER AND

Formerly of GILLIHAN and MURRAY

TOM MURRAY

NELSON THEATRE, SPRINGFIELD, MASS., WEEK JAN. 13th

"The feature from a humorous viewpoint is produced by Louise Carver and Tom Murray in their eccentricities in singing and repertoire, possessing a delightful personality."—Brooklyn "Eagle," Jan. 7.

A CLEAN SHAVE
"SHRP SHAVR"
A complete Safety Razor for the price of a Shave

Price 25c. in Cash.
5 extra Blades, 25c.
Or 13 2c. Stamps.
Shrp Shavr Stropper 10c.

No more apologies for a "Sunday growth" in a "Slab Town." The SHRP SHAVR Safety Razor is a full fledged Safety Razor, No Toy.
60c. Our complete outfit, Razor, 5 extra Blades & Stropper 60c.
WE GUARANTEE SATISFACTION OR RETURN YOUR MONEY.
SCHROEDER-SPAHN CO.
Dept. V, 320 Broadway, New York.

JOS. W. COHEN'S
UNREDEEMED
Fine white DIAMONDS 25 per cent. lower than market value. Exchangeable at full price paid and RETURNABLE ANY TIME, less 5 per cent.
Diamond Broker
627 PENN ST., READING, PA.

MAGICAL APPARATUS
of every description, best make. Large illustrated catalogue. 15c. Small illustrated catalogue FREE.
BAILEY & TRIPP CO.,
P. O. Box 460,
CAMBRIDGEPORT, MASS.

I. MILLER, Manufacturer of Theatrical Boots and Shoes
CLOG and BALLET SHOES a specialty. All work made at short notice.

202 W. 23d St., New York. Tel. 100 Chelsea.
Mention VARIETY.

LOUIS WESLYN
Author of "TWO MEN AND A BOTTLE," the farcical hit of Howard Truesdell and Company. Writer of sketches and songs for Nick Long and Idalene Cotton, Carter and Waters, Hallen and Fuller, Willa Holt Wakefield, Lillian Apel, Hearn and Duncan, Lillian Ashley, Innes and Ryan, and many others.
LOUIS WESLYN
SKETCHES AND SONGS,
Headquarters, Grand Opera House, Indianapolis.

MATT WOODWARD
Writer of MATTHEWS & ASHLEY'S great Dope Song, "Please Don't Wake Me!" Producer and Co-author of "BUSY IZZY." "ROYAL CHEF," RENTZ-SANTLEY BURLESQUES (7 seasons), Lyrics of BEHMAN SHOW (this season), etc.
I make a specialty of Sketches with Plots, and Get-Back Song-Finishes to Acts. "Nothing on hand."
"Exclusive-Permit" PARODIES, limited number sold. Send for list.
Studio: 215 W. 49th St., N. Y. City.

CHARLES HORWITZ
Sketches from the pen of Horwitz are the best in vaudeville. Order your sketch, monologue or lyric from the author of those great hits now being played by Frederick V. Bowers & Co., Harry First & Co., Gracie Emmett & Co., Chadwick Trio, Henry and Young, Coombs and Stone, Le Roy and Clayton, Somers and Storke and over one hundred other big successes.
CHARLES HORWITZ,
102-104 W. 38th St.,
Mark-Stern Building. New York.

MATTHEW GOLDMAN
SKETCH WRITER.
Up-to-date writer with up-to-date ideas. Character, Jewish, Slang, Protean, Italian acts, etc.
Author: "The Marriage Fee," "For the Love of Mammy," "The Call of the Blood," "Stage Struck," "Behind the Footlights."
High grade vaudeville acts a specialty.
109 WEST 111TH ST., N. Y. CITY.

WIG MAKER
ARTISTS' TOUPEES, PAINTS, POWDERS, ETC.
Good work, low prices. Stamp for price list.
G. SCHINDHELM, 118 W. 26th St., New York.

not seem to have the "go" to them that they had on the other circuit. Their act lacked spirit. Buster's musical act in "one" goes great, however. The boy is a wonder in his line. Spencer Kelley and Frederic Rose make a fairly good singing duo.

PALACE (Chas. H. Waldron, mgr.).—Eddie Fitzgerald is not the whole of the Trans-Atlantic Burlesquer's show, but comes mighty near it. He is one of the best stage Irishmen this house has seen in many moons. He doubles with John Quinn in the olio and adds still more to his popularity. As a whole the company ranks high and the show is good. Mabel Leslie supplies the song part of the olio. Norma Bell and her Ponies have good position, while the Kalinowski Brothers, acrobats, are wonders. Clay Smith and Eddie Convey have a song and patter skit that goes well, and Raynor, Whiteley and Killion do a novelty singing turn. Lizzie Freligh is high card in the "tight" section. The Palace's own show includes The Musical Macks, a fine act of its kind; Bert Howe, as a rube; The Angers, wooden shoe and skate dancers; Marion and Welser, comedy acrobats, and Jay Paige, clay modeler.

HOWARD (Jay Hunt, mgr.).—The Jolly Grass Widows is good, fairly clean, well costumed and the business is bright and full of snap. In the olio are The Three Musketeers, Henry and Francis in "The First Rehearsal," The Three Deltons, gymnasts, and Folk and Coe, musicians. The Howard's own bill is varied and strong. At the top are Brooks and Vedder in a lively sketch, "The New Housemaid"; Hathaway and Siegel, wooden shoe dancers; Austin Walsh in his "Rubberneck Wagon" idea; The Russels on the trapeze; Parker and Ward, sidewalk talkers; Rose Carlin, soubrette; Lewis and Young, Price and Steele in a good sketch, and Allini, crayonist, complete the bill.

COLUMBIA (H. N. Farren, mgr.).—George P. Murphy towers above The Tiger Lilies in the burlettas, and Carrie Ezler has the honors in the olio. Others in the olio are Mr. and Mrs. Harry Ellsworth, Josie Webb, Jack Irwin in an odd monologue, John Marion and Grace Lillian, the latter in a very good dancing specialty.

LYCEUM (G. H. Bachellor, mgr.).—Clark's Runaway Girls, headed by Georgia Cunningham, put up a pretty good offering. Milton Schuster heads the male portion. He would make any bill a success. The Bowery Comedy Quartet, Monahan and Monahan, Marion and Thompson, The Livingstons, Risley Acrobats, and Estella Rose comprise the olio. Miss Rose is far better this season than last, her impersonations being more finished.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—A bill which involves everything in the category of vaudeville entertainment, from the sublime to the ridiculous and back again, with a trip between a police station and the White House, is this week's offering, and if the amount of enthusiasm evoked by Monday evening's audience, which almost filled the theatre, is evidence, no bill of more merit as an entertainer has been seen in this house in a long period. The sketch, "At the White House," presented by Benjamin Chapin is replete with historical atmosphere, interesting principally through the study of the character of Abraham Lincoln, portrayed with remarkable likeness by Chapin, so far as enabled to discern through portraits seen of the "War President." The sketch was exceedingly well liked. Joe Hart's "A Night in a Police Station" was another big scoring number. The piece has been cut several minutes and shows general improvement, though the girl with the rasping top notes and the discordant rendition of the beautiful "Lucia" number still remains. It is a much better sketch than when seen last and pleased immensely. Clarice Vance, the best of all the "coon" song singers, returned with three new ones, scoring her usual pronounced hit. Miss Vance finished with "I'm Afraid to Go Home in the Dark," which May Irwin used as her strongest card for two weeks, but the success of the "Southern Singer" was none the less marked. The musical offering of Frederick Voelker was the artistic treat of the show. Voelker, who was formerly located in this city, is an accomplished violinist and was accompanied on the piano by Mrs. Voelker. The selections offered included difficult compositions, given excellent treatment, much appreciated by music lovers. Mignonette Kokin furnished delightful entertainment with her character change songs, her dance in imitation of Fred Stone being a great piece of work for a woman. The big laughing hit was Galiettl's Monkeys, the comical antics of the animals keeping the house in roars. Hawthorne and Burt won a goodly share of the laughs with their patter and the comedian's excellent loose dancing. The Heras Family of Acrobats showed a number of striking tricks, the two and three-high figures being cleanly done. The woman who acts as the principal understander deserves special mention. Martinetti and Sylvester follow too closely the work of Rice and Prevost. Their efforts are earnest if not original and the act is a hit. Joe Flynn had some new parodies with some new and much old talk, which pleased. Henry and Young did as well as possible in their position in "one," with a singing and talking act, their sketch being omitted. Charles Howison, whistler; The Hurleys, acrobatic specialty, and Rennier and Gourdier, "sister" act also among the three-a-day numbers, passed with fair success.

BIJOU (Lewis H. Baker, mgr.).—The widest latitude allowable in what is known as "burlesque license" has been taken advantage of in the construction of "The Navigators," the two-act piece used by the "Miss New York Jr." Company, which had its first big showing in the East this week. "Burlesque license" is responsible for many glaring inconsistencies which might easily be remedied with good results. The "Miss New York Jr." Company is styled "A $10,000 Beauty Show" and the best claim to this caption is through the scenery carried. The expenditure of just a trifle more money would have supplied another drop or two, which is sorely needed. In the second act, near the finish, the scene jumps from among the Egyptian pyramids to the North Pole, by way of "the Road to Siberia," in Russia. For this a local street drop is used to allow for the full stage change and the effect is really ludicrous, even allowing for "burlesque license." There are four scenes in each act, the story of the piece being carried through to the finish with only the interpolated numbers and specialties interrupting. It is not a difficult story to follow, for the comedy is almost straight and clean cut from start to finish, the absence of "slapstick" comedy and offensive features being one of the strongest assets of the show. It is the cleanest show that has visited this city this season, there being not one line of suggestiveness nor a profane word used. There is nothing about the costuming that would prove that this item of expense cut much figure in, the $10,000 outlay, though the chorus makes a fairly good appearance and numerous changes are made. There are only two good comedy parts and at times the action drags through too lengthy dialogue. Dave Ferguson has the role of "sissy," though it is not the type usually found in burlesque, at times being almost straight comedy. The character is prominent throughout, occupying the stage as much, if not more than any other in the show, and at times it begins to grate on the nerves. Ferguson handles it in excellent style, however, following closely to the character without at any time becoming offensive, and with Abe Reynolds, in the familiar Hebrew role, takes good care of the comedy. Reynolds plays the Hebrew quietly and avoids the extreme style of burlesque dressing, which is commendable. George M. Perry is rather unconvincing as a professor, though the role given him is probably as much at fault as he is. Jack Davis has the "straight" part and plays it to the extreme, with no life or animation. Miss Lee White has the one principal female role and fills it most acceptably. She makes an attractive appearance, looking exceedingly well in each of the several costumes she wears, and sings several numbers in a voice of light but pleasing quality. Miss White shows apt ability in reading her lines and in the business, which suggests that she has not always been identified with burlesque. Helen Davis is the other female who has a part, and the lack of animation is as noticeable in her case as in the man who afterwards appears as her partner in a specialty. Several of the chorus girls are given a chance to speak lines, with the usual result. The chorus needs rehearsing. Less than half the number in the line work as if they meant it and there is a woeful lack of unison when they do make up their minds to get busy. One girl, on the end, works energetically throughout, while another attracts attention by attempting "cooch" movements at every opportunity. With the cleanliness of the show in mind, it is difficult to understand why it is allowed, for she is not even graceful in her actions. Perry and White have the first specialty, introduced rather abruptly. The pair make good, chiefly through the efforts of Miss White and her neat, well-dressed appearance. Perry also dresses neatly and the two work up a good finishing number. The Esterbrooks introduce a musical specialty, playing duets on several instruments, the last used being a novel arrangement of something like auto-horns. The effect is more novel than musical. The act was well liked. Jack and Helen Davis proved one of the big hits of the show in a dancing specialty. Miss Davis does some clever stepping and the pair finish with a buck dance on roller skates. This specialty is introduced in familiar dress in a scene representing the ice-bound country of the extreme North, and Miss Davis appears in soubrette costume directly after the comedians have appeared wrapped up in winter covering and used the cold weather for the base of their comedy. The dance should be given in "one," with a suitable drop, and a change to fur-trimmed costumes would make a capital dress for the finish, even though roller skates are used. The glaring inconsistency in dress is carried through to the finale, the girls last appearing in tights, led by Miss White garbed in the same manner, while there is no evidence that the weather has moderated. A "kind applause" finish brings down the curtain. The trip to the Pole by a party starting from a cinh is an old theme, but in its present form makes an excellent vehicle, and the pleasing incidental music with several popular melodies interpolated forms an entertainment that should meet with general approval anywhere. As a special feature, "Ampere" gave a scientific exhibition of his skill in handling electricity, the tricks being similar to those exhibited by Volta, in vaudeville.

CASINO (Elias & Koenig, mgrs.).—Considerable improvement has been made in the show given by the "Parisian Widows," which made its return visit to this city. Frank Abbott, who has been identified with the "legitimate" for years, has assumed the managerial reins and had made a number of changes for the better. Fields and Wooley handle the principal comedy in excellent shape. The Hebrew character has been dropped, and James Rowland adds a good Irish character, also leading several numbers with success. Thomas Dugan has the "straight" role. The chorus is working with more snap and vigor, the numbers being done as well as any seen here this season. Much well worn comedy material is used in the first part, but the burlesque is worked up in pleasing fashion. Maggie Ross and Liddy Berg have been taken from the chorus to introduce a burlesque on the "Merry Widow Waltz" and do it cleverly, while the "Kiddo" dance, which is a new title for a "cooch," done by Ollie Omega, was surpressed after the first show. A needed change in the living picture poses was being made this week. Roland and Dugan offered their familiar talking act in the olio. Jeanne Brooks is still wearing her smile and with a change of songs proved one of the features of the show. The Lynotte Sisters made a good appearance in showy dresses, but need to display a little life to keep pace with the rest. There is a long list of numbers. Fields and Wooley work hard from start to finish, as well as appearing in their specialty, which made a hit. It is a far different show than when it was seen at the Gayety, and the well filled houses were the mark of appreciation.

TROCADERO (Fred. Willson, mgr.).—With several changes in the cast and olio specialties and

THE ELECTROGRAPH
First-Class Film Rental Service
199 THIRD AVE., NEW YORK
AGENTS FOR
Gaumont's American Films
12½ CENTS PER FOOT.
"THE PERSEVERING LOVER"
Agents for GAUMONT CHRONOPHONE.
Telephone 2994 Stuyvesant.

Fink & Ortloff
Tailors
1306 BROADWAY, NEW YORK.
Formerly with Max Marx.
Telephone 4467 38th St.

Jack Burnett
GRAND OPERA HOUSE, CHICAGO,
The "ACTWRIGHT," Still
WRITES
REAL SKETCHES.
Any of my 150 "clients" will tell you I write absolutely
NOTHING BUT HITS

NOTICE
DAN. O'BRIEN,
The Leaper,
HAS FURNISHED ROOMS,
Bath, Steam Heat.
260 W. 38TH ST., NEW YORK.

DIAMONDS
Ask E. F. Carruthers, Ed. C. Heyman, or W. F. Keefe, of the West. Vaudeville, Chicago Office, about "DOC" WEBER. I sell Diamonds at wholesale prices to the profession; guaranteeing to return your money any time it looks better to you than the diamond.
I will make TERMS if you can't pay all cash. Write when you will be in Chicago; I want you to have a look any way.
"DOC" H. F. WEBER,
R. 316, 269 Dearborn St., Chicago.

THEATRICAL SCENERY
Vaudeville and Production. Largest Scenic Concern in the World. Water Color, Silke and Dye. DANIELS SCENIC STUDIOS, CHICAGO.

WANTED
(20) Vaudeville Acts Weekly
Tell all first letter.
Come into Balmy South.
Write in often
GEO. WELLINGTON ENGLEBRETH,
Permanent Address SAVANNAH, GA.

WANTED
A PUNCH AND JUDY SHOW
AND ILLUSIONS OR ANYTHING SUITABLE FOR CHILDREN,
FOR "COSMOVILLA,"
AT STATE ARMORY,
ALBANY, N. Y.
ENTIRE WEEK OF FEB. 24TH.
Send bids to
DR. GERALD GRIFFIN,
140 Washington Avenue,
ALBANY, N. Y.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

AL. W. MADDOX AND MAYBELLE MELVIN

STARRING SEASON 1908-09 IN THE COMEDY DRAMA WITH MUSIC, "THE DARE DEVIL KID" By JOHN P. RITTER.
UNDER THE MANAGEMENT OF JOSEPH KING, KNICKERBOCKER THEATRE BUILDING, NEW YORK
WM. TULLY, GENERAL REPRESENTATIVE. WESLEY & PINCUS, VAUDEVILLE AGENTS.

GEO. E. MURPHY & CO.
WALT. E. WHITMAN AND
IN
OLD FRIENDS.

MAXIM No. 42

Don't get in a rut. Don't do a thing simply because some one else does it. Don't follow a leader unless you have chosen a high ideal. Cut out your own pathway, and make your life individual.

BOOKED SOLID—WILTON, Agent.

BESSIE WYNN

IN VAUDEVILLE.
Direction of MR. E. F. ALBEE.

DeVelde & Zelda

Artistic Equilibrists

En Route, Season 1907-8, "THE LADY BIRDS."

ABNER HARRY

ALI AND PEISER

En Route T. W. Miner's "HIGH JINKS." ECCENTRIC COMEDY ACROBATS.
WEEK JAN. 20, SHUBERT, NEWARK.

WHAT THEY ALL SAY: A GREAT ACT.

AL RAYNO AND CO.

INTRODUCING THEIR WONDERFUL ACROBATIC BULL DOGS. Direction ALF T. WILTON.

RUBE KITTIE

Welch-Francis

Assisted by COYLE, BEATRICE and DYER.
BOOKED SOLID. Direction JACK LEVY.

James R. Waters

"THE SINGER OF THE GHETTO."
MANCHESTER'S "VANITY FAIR" COMPANY JAN. 20, LYCEUM, BOSTON.

Castellane AND Bro.

THE MOST SENSATIONAL TRICK CYCLISTS IN VAUDEVILLE.
Address Care VARIETY.

ELLA **Claus and Radcliffe** CLAUDE

At a regular theatre with a regular act. Made the audience laugh and applaud. Olympic, Chicago, Week Jan. 20.
P. S.—Doing a refined Hebrew in everything that the word implies and never pulled a hat down over the ears.

SPECIAL FEATURE.

Potter and Hartwell

THE MAN WITH THE TWO HEADS.

BILLY HART

Principal comedian and producer of all the material in
BOB MANCHESTER'S "GAY MASQUERADERS,"
a show that is being so well talked about all along the line.

NELLIE WALLACE

The Inimitable, Eccentric Comedienne

Re-opened December 30, Colonial Theatre

PETER META

Donald AND Carson

"The man with the lamp-post and the bonnie Scotch lassie."
January 13th, Orpheum, Brooklyn; January 20th, Alhambra, New York.

DALY AND O'BRIEN

THAT FUNNY "TANGLEFOOT" DANCING ACT.
Not one in one like this one. EUROPE JUNE 15th.

LEON ROGEE

Novelties of Musical Imitations.
WEEK JAN. 20, PROCTOR'S, ALBANY.

ELLIS MONA

Blamphin and Hehr

England's Premier High-Class Comedy Duettists.
Success, Cumberland, Md. (third week), special attraction.
Week Jan. 20, Pastor's, N. Y.

A NOISELESS UPROAR LAST WEEK KEITH & PROCTOR'S UNION SQUARE THEATRE.

Chas. Howison

World's Greatest Bird Warbler.
This Week Keith's, Philadelphia. Week Jan. 20, Hathaway's, Brockton, Mass.

RAY MAZIE

DUNCAN AND HOFFMAN

Comedians. 17 Minutes in "One." HOPKINS', LOUISVILLE, THIS WEEK.

HAVE YOU SEEN THE STAGE CARPENTER?

CHARLES AND FANNIE VAN

In "A Case of Emergency"

Assisted by JOE BLYLER. Time All Filled.
Personal Direction MAX HART, Hudson Theatre Bldg.

B. A. MYERS

Late Myers & Keller

Vaudeville Agent

Representing Only the Best Vaudeville Acts
Can Use Acts That Can Play Sundays . . . .

Back at the Old Address: 31 West 31st Street, New York

TEL. 1187 - MADISON.

a new burlesque, the "High Jinks Burlesquers" paid their return visit. Harvey Brooks has replaced Charles Barrett in the first part and burlesque and also in the sketch presented by Beatrice Harlowe and Company. Brooks is a big improvement every way. Abner Ali does a small bit as a Hebrew in the first part. In the olio James Doherty, who is the principal number-leader, offers an illustrated song specialty, doing nicely with it, while three girls, who also work in the chorus, offer a specialty calling themselves "Three Variety Girls. Two make an excellent appearance and with the third girl give a good impression with a song and dance number, which closes. The two have a number in which they are supported by the chorus, while the third introduces a harp and dance specialty. The act strengthens the olio considerably. "Roseland," the burlesque, has been dropped altogether, and an old time afterpiece, with some revising, one or two numbers, a lot of horse play which allows the comedians more latitude, and a "Merry Widow" waltz number is used as the closing number, not to forget the patriotic finale with the "Spirit of '76" tableaux. The first part has been brightened up and here another old time burlesque piece, which might be called "The Mad Queen" or "The Kissing Bug," is introduced. Phil Mills shows to much better advantage than on the previous visit, being responsible for most of the laughs. The "High Jinks" show has been changed to one of the familiar style of burlesque shows, with material of the rougher class predominating, and it is handled better by the company than the original material.

ASHLAND, PA.

COMIQUE.—Hart and Burkert playing to big business; moving pictures and ill. songs; Geo. Silliman, singer.——SCENIC (Leiby and Martin, mgrs.).—Opposition to the above. Giving two complete performances for one admission. Singers, Misses Kellar and Oster. H. R. M.

BEAUMONT, TEX.

LYRIC (Frank Furlong, mgr.).—Trump, legless wonder, headliner, excellent; Curran and De Gray, comedy sketch, very good; Gladys Middleton, mezzo-soprano, well received. Vaur and De Clairville, aerial, good.——NEW MAJESTIC (Rupert Cox, mgr.).—Fred Hewitt, comedy juggler, very good; The DeVitts, blackface, good; Frank Lovelle, illusions, well received; Miss Elliott, ill. songs, good. REKLAW.

CAMDEN, N. J.

BROADWAY (John C. Peebles, mgr.).—Stuart Barnes, hit of bill, one of the best yet offered. Harry Tate's "Motoring" big laugh winner; Aerial Smiths; Belle Hathaway's Monkey Circus; Eckoff and Gordon, character musical act; The Pelots, jugglers; Barry and Hughes in a lively sketch and moving pictures. G. M. YOUNG.

CEDAR RAPIDS, IOWA.

PEOPLE'S (Vic Hugo, mgr.).—Week 13: Griff Brothers, rings, marvelous strength; Sullivan and Pasquelena, good; Clemenso Brothers, musical, laughs; Marie Clark, singer and conversationalist, pleased; Dudley and Dudley, neat singing.——BIJOU and DELPHAS.—Moving pictures and ill. songs. CHAS. H. LITTLE.

CINCINNATI, OHIO.

By HARRY HESS.

VARIETY'S Central Office,
107 Bell Block.

PEOPLE'S (James E. Fennessy, mgr.).—California Girls (John Grieves, mgr.). There is opportunity for the making of a great show with a few good clean comedy lines in the opening burlesque, "The Sultan's Wives," but as it is put on at present it is lacking. Sam J. Adams and William Mausey are featured, but neither comes up to the requirements. The chorus is particularly good looking as a whole. They are inclined at times to shirk, and fail to bring out the best results. The women principals and Fred W. Taylor make the best singing show that has appeared at People's Theatre lately. Reba Donaldson, in the opening, does a number of Scotch dances that are gracefully executed. May Orletta, Fred W. Taylor, La Belle Marie, Tillie Cohen, Grace Towner, Gladys St. John and Flossie Towner and chorus sang the "Miserere" from Il Trovatore and brought the house down. Taylor and Orletta have fine voices and were especially good. In the olio were Gladys St. John and Tillie Cohen, singing, good; La Belle Marie and M. J. O'Rourke have a clever specialty. She does a song and dance and then a disrobing act on the slack-wire, a great act. Orletta and Taylor sprang a surprise with their singing, being compelled to respond to six encores. George A. Street, assisted by H. P. Kelly, Rae Cone and Mrs. George W. Street, has one of the biggest scenic numbers in burlesque. The closing burlesque, "The Girl from Chelsea," does not amount to much. A song by the Towner Sisters, two good looking girls, went big.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10).—Les Aubin-Leonel opened the bill. This is a French singing and dancing act, and may have been good to anybody who understood it, but the German element of this city has not been educated to appreciate the act. Barrows, Lancaster Company in "Tactics," good; Eleanor Falke, singing comedienne, excellent; O. Hana San and Company, one of Joe Hart's novelties, a Japanese study of living pictures, good; Julius Tannen in a monologue, a big hit; Chas. Guyer and Ida Crispi in their acrobatic and dancing sketch, entitled "Watch the Finish," are very clever; The Montrose Troupe of Acrobats, a hit; Harry Houdini, commencing his second week, went big all week.

STANDARD (Frank Clements, house agent).—Al Reeves' Big Show. Mr. Reeves has brought the best show he has ever had to Cincinnati, but it abounds with smut and suggestiveness. The "Pickwick Class" is a breezy burlesque in which Blanche Martin, Almeda Fowler, Maude Elliot, Ed Morris, Pete Lawrence, Max Gordon, John Ekardt and Tom Fullam are principals. The chorus consists of 20 good looking girls who are hustling all the time and do good work. A big hit was made with a song, "The Art of Self-Defense," in which the chorus donned boxing gloves and slugged away in lively fashion. In the olio, Al Reeves sang a number of parodies; Savoy Quartet, pleasing; Andy Lewis, assisted by Maude Elliot and Eva Millard, presented a sketch, "Won at the Wire," very clever. The close, "Conology," abounds with much vulgarity and kidding, but Andy Lewis keeps them in an uproar all the time. Next: Fred Irwin's Big Show.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr.).—Grace Hazard headlines the bill with her artistic hit, "Five Feet of Comic Opera"; James and Jennie Jee have a daring act on a tight wire; Joe and Sadie Britton do some lively eccentric dancing; Ned Wayburn's Phantastic Phantoms went well; Robert L. Dailey and Company, "Fun on a Trolley," effective rough comedy; Mason and Keeler, "A Hero," full of slang sayings that seem to please; Elmore Sisters, burlesque, "The Actress and the Maid," is full of good comedy and won favor; Kitty Trancy has a very dainty novelty.——HIPPODROME (Max Featherstone, mgr.).—Mlle. Liane d'Eve made her first appearance in Cleveland at the Hippodrome. Her songs are all in French, but are understanding by the gestures that go with them. Mlle. d'Eve makes all her changes of costume in full view of the audience. "Temple of Music," a big musical act offered by Chas. Willard, is very good; Blake's Animal Circus, pleased; Powers' Elephants, "Coaching Days" and "The Cloudburst" still continue.—

WALTER D. HOLCOMB.

DALLAS, TEXAS.

THE MAJESTIC (E. F. Carruthers, gen. mgr.; B. S. Muckenfuss, res. mgr. Monday rehearsal 11).—Week Jan. 5: Headed by Caron and Farnum, who pleased in a slap-stick comedy acrobatic turn; James F. MacDonald, singing comedian and raconteur, drew a large share of the applause; Coletta Powers and Company, "The Poet, The Reporter and The Maid," elaborately staged act, and one that affords considerable amusement; Charles De Camo and trained dog, and Esmeralda, expert xylophone player, both well received; Marion and Pearl, comedians, clean and refreshing fun; The Burbanks, "The Automobile Tramp and the Soubrette," added attraction.

M. S. FIFE.

DENVER, COL.

ORPHEUM (Martin Beck, gen. mgr.).—Week 6: Nance O'Neil and Company, presenting "The Jewess," headliner. Miss O'Neill, in the curse scene, displaying the great emotional power of which she is possessed and this, in combination with her strong voice, produced a climax exceptionally dramatic. The Gaabe Family, excellent acrobatics. The graceful and clever trapeze performance of the Urma Sisters was noteworthy. "The" Quartet, also pleasing number. The four young men look neat and sing well, and it is a regret they are not given more time. The Baggesens, comedy jugglers, were a laughing hit. Bertie Fowler did nicely. Clarence Siegel, musical, opened well. Business good.——MAJESTIC (Jno.

VASCO

"THE MAD MUSICIAN"

The Most Versatile Musician in the World

The only man who plays in the orchestra, and performs on 30 Different Instruments.

The Act that brings people in to see a Vaudeville Show for the first time.

TALENT KNOWS NO COUNTRY. "Vasco" has performed and been the talk of 15 different countries within the last six years—AMERICA, ENGLAND, GERMANY, AUSTRALIA, SOUTH AFRICA, FRANCE, RUSSIA, HOLLAND, SPAIN, PORTUGAL, INDIA, CHINA, NORWAY, SWEDEN and BELGIUM.

Next Week (Jan. 20th), ORPHEUM, BOSTON. MAY 25TH, EMPIRE, LONDON (8 WEEKS).

RECTOR'S
RESTAURANT
CHICAGO

Mr. Abe Frank, for the past five years sole Manager of the Sherman House and College Inn, Chicago, which connection he has severed, announces his association with Rector's, Clark and Monroe Streets, Chicago, as part owner and Managing Director.

Mr. Frank extends to his friends and acquaintances among the profession a cordial welcome to Rector's, assuring them of a continuation of his personal solicitude for their comfort and entertainment.

MAJESTIC CIRCUIT

INTERSTATE AMUSEMENT CO. (PROPRIETORS).

E. F. CARRUTHERS, General Manager.

PLAYING MODERN VAUDEVILLE IN THE

MAJESTIC THEATRE, BIRMINGHAM, Ala.
Opens Mondays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, DALLAS, Texas
Opens Sundays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, HOUSTON, Texas
Daily Matinees. Opens Sundays. Popular Prices.

LYRIC THEATRE, MOBILE, Ala.
Opens Mondays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, LITTLE ROCK, Ark.
Opens Mondays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, FT. WORTH, Texas
Opens Mondays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, SAN ANTONIO, Texas
Opens Sundays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, WACO, Texas
Playing Traveling Companies. Popular Prices.

OUR BOOKING DEPARTMENT IS PREPARED TO FURNISH BANDS, VAUDEVILLE ACTS, ETC., FOR ALL THEATRES AND OCCASIONS IN THE SOUTH ON SHORT NOTICE.

ADDRESS ALL MAIL TO

E. F. CARRUTHERS, MAJESTIC THEATRE BLDG., CHICAGO, ILL.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

FRANK FOGERTY

"Ain't I Right, Boys?"
The Dublin Minstrel

Booked Solid until June, 1908. K. & P. Circuit

Adele

Fred

The Astaires

Juvenile Artists

Presenting a novel Singing and Dancing specialty

Address as per route, or 248 W. 45th St., N. Y. City.

Act staged by Ned Wayburn

McMAHON AND CHAPPELLE'S

"PULLMAN PORTER MAIDS"

SCOTT AND WHALEY

ECCENTRIC COLORED COMEDIANS.

NOW ON KEITH-PROCTOR CIRCUIT.

THE MAGNETIC

MAIDA DUPREE

Singing and Dancing Comedienne.

"High School Girls." JAN. 20, THEATRE ROYAL, MONTREAL.

Leonard AND Ward

In an original act in one, "THE HEBREW FATHER AND SON."

Also do a novelty in Italian.

BOOKED SOLID. JOE M. WOOD, Agent.

A 12 MINUTE LAUGH.

DEARLY ARVILLE

The Versatile Comedienne.
Time filled until Feb. 15.

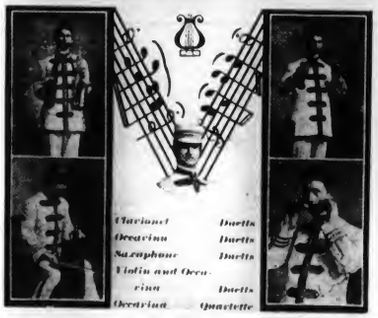
Permanent address 375 Central Park West, New York. 'Phone 7513 River.

VAUDEVILLE SURPRISE

JOLLY JOHN LARKINS

ORIGINAL CONCEPTION IN ONE

Wesley & Pincus
Exclusive Agents



OZARTO

Double Instrumentalist

Presenting the most Artistic and Sensational Musical Novelties extant.

The Act that has never been duplicated. A revelation to the musical world:

My latest novelty: playing a quartet of Occarinas at one time.

ALL AGENTS.

Address MOZARTO

257 West 34th St., NEW YORK.

OPEN FOR SUNDAYS AND CLUBS.

Return to Vaudeville

Sisters La Tour

California's Favorite Comediennes

A REAL COMEDY ACT. UNDER PERSONAL DIRECTION

REICH & PLUNKETT, VAUDEVILLE AGENTS

1133 BWAY., N. Y. C.

Phil Ott, Nettie Nelson and Al Stedman

With the "SAM DEVERE" show in "DR. NEARLY, A DOCTOR"

A SENSATIONAL EUROPEAN NOVELTY.

THE 3 ERNESTS

TRAMPOLINE HORIZONTAL BAR ARTISTS.

A featured attraction on Sullivan-Considine Circuit. Address care VARIETY.

ADAMINI - TAYLOR

Italian Character Impersonator, assisted by Eminent Violiniste, presents

"THE STROLLING MUSICIANS"

JAN. 20, ORPHEUM, ALLENTOWN, PA.

Correspondents Wanted Wherever There is a Variety Performance.

GEO. J. LAMBERT and WILLIAMS ETTA

LIGHT ENTERTAINERS

This Week Gotham, Brooklyn

Under Direction of JENIE JACOBS, 1402 Broadway, New York

EDWARD S. KELLER

VAUDEVILLE AGENT

Announces that he will continue in the same office as heretofore

Shubert Bldg., B'way and 39th St., New York City

(ROOM 204)

Cordray, mgr.).—Porter J. White and Company, presenting "The Visitor," head. Special scenery is carried and the act is well presented. Fonti-Boni Brothers, Italian street singers, went big; Mike Quinn and Dog, one of the best dog acts seen here this season; Cummings, Thornton and Company, comedy sketch, "A Mail Order Wife," hearty reception; Delphino and Delmoro, novelty musical, good; Rickrod, novelty gymnast, opened and did well. Business fair.——CRYSTAL (Wm. A. Weston, gen. mgr.).—Galety Quartet, head, took several encores; Dancing Davey, the big hit and introduces many new steps; Lynn and Bonnie Hazzard, singing and dancing act, scored big; Hardie Langdon, comic songs, substantial hit; Drako's Sheep and Dogs, opened and went nicely. Business excellent.——NOVELTY (Bert Pittman, mgr.).—Williams, Thompson and Copeland (second week), using another of the old blackface acts, and went big; Mansfield Brothers, sharpshooters, very good; Sidney Forrester, monologue, on early but did nicely; Gahbert and Garrett, acrobats, opened and were well received. Business excellent. H. X. B.

DUBUQUE, IOWA.

BIJOU (Jake Rosenthal, mgr.).—Charles Wayne and Company in "The Morning After," very good; Sunataro Japanese Troupe, illusions, very good; Master Slater, character changes, all right; Fargell and Le Roy, musical, going great; Al. Tierney, vocalist, good; Kinodrome.——Lyric (William L. Bradley, mgr.).—Picture house, doing good business.——NOTE.—Rumors of two more vaudeville houses to be built in Dubuque are going the rounds, sites being bargained for in one instance. VERA V. HAAS.

DULUTH, MINN.

BIJOU (Joe Maitland, mgr.).—Week 13: Golden and Hughes, blackface, fair; The Sidonias, comedy jugglers, well received, much applause; Hayes and Suits, clever singers and dancers; Eddie Powers, blackface, good; Lottie Meany and Company, fair sketch; Isadore Silver, ill. song in good voice.——METROPOLITAN (W. H. Longstreet, mgr.).—"Sam Devere's opened to large business. ABE.

FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr. Monday rehearsal 10).—Headliner this week bill, Julie Ring and Company, "The Wrong Room," excellent; Gartelle Brothers, "skatorial" comedians, good; Laurie Ordway, "A Cure for the Blues," pleasing; Laveen and Cross, "Roman Sports and Pastimes, one of the best seen here this season; Elsie Harvey and The Field Boys, singing and dancing, well applauded; Black and Jones, colored comedians, good; Winston's Seals, a hit.——PLEASANT ST. (Jas. Mason, mgr.).—Myer and Mason, high kicking, good; Marie Girard, ill. songs, good; Darallo, magic, fair; Mason and Doran, held over.——PURITAN (Hooper & Hill, mgrs.).—Moving pictures and ill. songs by Mr. Plouff.——SCENIC (L. M. BOAS, mgr.).—Ill. songs by Miss Graham and Bert Gilbert and moving pictures.——Premier (E. L. Perry, mgr.).—Ill. songs by Miss Marvis and moving pictures. E. F. RAFFERTY.

FORT WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.).—Week 6: Eddie Moon makes them all laugh; The Holdsworths, new and clever; the De Monte Trio, acrobats, good; Goforth and Doyle, good; Herbert's Dogs, good; Ed and Cora Simpson, dramatic readings, very laughable.——LYRIC (Geo. W. Barnhart, mgr.).—King and Strange, comedy sketch, please; Ver Valin, ventriloquist, very pleasing; Staple and Chaney, comedy, good; C. E. Able, ill. songs.——NOTES.—The Bailey Family Theatre has changed from vaudeville to travelling stock. C. O. Louck, the boy comedian, celebrated his 20th birthday with people who live here. F. H. BARNES.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—Fine bill, headed by Harry Corson, Clarke and Company in "Strategy"; Marzella's Birds, very clever, fine stage setting; Fanny Rice, novel singing act, excellent; Frank Fogerty, comedians, amused; Eckert and Berg, good singers and musicians; Carletta, contortionist; and the Majestic Trio, singing and dancing. JOHN KAY.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, res. mgr.).—Bill is entertaining this week without being noteworthy for any particularly excellent feature. "Ye Colonial Septet" has been seen and heard here too often to constitute a novelty. The Picchiani's Troupe of Italian acrobats put up a really fine performance, succeed in stirring up rounds of applause. The favorite contributor is Elizabeth Murray, always popular in Indianapolis. Miss Murray has a splendid song repertory this season, and needless to say makes good use of her material. O'Brien Havel and Effie Lawrence offer a comedy skit that serves its purpose, although there isn't much in it that is worth while, and Inez Macauley, assisted by Clarence Oliver, appears in Edmund Day's farce, "The Unexpected," which has gone the rounds of the houses out this way so often its title should be changed to "The Expected." Ferry Corwey, musical clown, well liked; Charlene and Charlene, in an act that combines juggling and xylophone playing, good entertainers. The Matweef-Hugoston Troupe, Russian singers, dancers and acrobats, interesting only because they come from the Czar's domains—and look it.——EMPIRE (Henry Burton, mgr.).—"The Gay Toreadors," return engagement, satisfactory business. With the company are Garden and Sommers, a musical team, which comes in for a hearty welcome because of the fact that Sommers was for years the trap drummer of the Empire orchestra.——GAYETY (Edward Shayne, mgr.).—"The Jersey Lilies," show enjoyed by the Gayety's clientele. L. W.

JOHNSTOWN, PA.

MAJESTIC (L. B. Cool, mgr.).—Jewell's Manikins is the headliner and pleasing immensely; Greene and Werner are also featured and make a hit; Monroe, Mack and Lawrence have a pleasing farce; Willis and Hassan, equilibrists, are the best ever seen here. Hanson and Nelson in a little bit of everything, scored; Alsace and Lorraine have a novel and pleasing musical act; Patsy Doyle, with his quiet humor, soon had them going. Walsh, Mealy and Montrose were to have appeared, but owing to the illness of Mr. Montrose the act was unable to appear, and Greene and Werner were substituted.——PARK (H. W. Scherer, mgr.).—Minerva, "The Handcuff Queen," is retained for another week as the headliner, and Pauline Paull and her Five Bowery Boys are also featured. The act is good. Bartlett and Collins in a novel comedy act are good; Howard Poston in smoke pictures and clay modeling is fair; Winkler and Kress, comedy acrobats, are good.——CAMBRIA (H. W. Scherer, mgr.).—Kellar and Thurston, 16-17; Harry Hastings', French Maids, 21; Howe's Pictures (return), 24. JESTICAM.

LEAVENWORTH, KAN.

ORPHEUM (L. J. Pico, mgr.).—Good bill, with Frank Bacon and Company as headliners, "Easy Liar"; The Mascoglns take well in novelty dancing; Bessie Livingston, singing and dancing, very good.——PEOPLE'S (M. Cunningham, mgr.).—Swain and Osterman, very good; Wilson and Doyle, blackface, get the applause; Mabel Gage and Frank Williams, please with their singing and dancing; Mlle. Annassia, does a Globe rolling stunt that is quite clever.——NOTE.—L. J. Pico, manager of the Orpheum, is confined in St. John's Hospital with typhoid fever. J. E. FAULKNER.

LINCOLN, NEB.

LYRIC (H. M. Miller).—Very strong bill, John Miller, contortionist, pleased. Shean and Williams, "Discovery of Nothing," fair; Noblette and Marshall in "Hints on Soldiery," generous applause; Stafford and Stone, large hit in "A Hunter's Games"; Original Boot Black Quartet, clever act, not overdone; J. J. Wilde, ill. song.——WONDERLAND, JOYO, ELITE.—Moving pictures; good attendance. LEE J. LOGAN.

LONDON, CAN.

BENNETT'S (J. D. Elms, res. mgr.).—Chas. H. Bradshaw and Company in "Fix in a Fix," an uproarious presentation of familiar theme, pleased fairly well; Vernon, ventriloquist, solid hit; Spiller Musical Bumpers, very cordial reception; Mazuz and Mazett, acrobatic, clever; Le Roy and Woodford, well liked; Olga Loraine, comedienne, disappointing; Farrell Brothers, comedy cyclists, very good. M. G. HUESTON.

MALDEN, MASS.

HATHAWAY'S (Samuel L. Tuck, mgr.).—Frederick V. Bowers and Company, "College Days," great drawing card; Roscoe W. Buzzell, ill. songs, not well received; Ellen Richards, tight wire act, good; Charley Harris, character comedian, hearty reception; Billy Keene and Jessie

WOOD AND LAWSON

DOING NICELY

BOOKED SOLID, UNITED BOOKING OFFICES' TIME

Variety's Chicago Office

IS IN THE

Chicago Opera House Block

Advertisements and subscriptions received at regular rates.
News items may be forwarded there, and will be promptly transmitted.

FILMS FOR RENT

EUGENE CLINE

Stores Located as Follows:

EUGENE CLINE, 59 Dearborn St., Chicago, Ill.
EUGENE CLINE, Third and Nicollet Aves., Minneapolis, Minn.
EUGENE CLINE, 268 S. State St., Salt Lake City, Utah
EUGENE CLINE, 6th and Olive Sts., St. Louis, Mo.
EUGENE CLINE, 1021-23 Grand Avenue, Kansas City, Mo.
EUGENE CLINE, 717 Superior Ave., N. E., Cleveland, Ohio
EUGENE CLINE, 22½ S. Broad St., Atlanta, Ga.

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

THE NOSSES
FERD. NOSS, Mgr.
179 W. 47th St., New York.

THE FAMOUS
JACKSON FAMILY
WORLD'S MOST MARVELOUS CYCLISTS.

WILDER Marshall P.
256 W. 97th St., New York.
Phone 2188 Riverside.

HERBERT LLOYD
And His Principal Assistant
LILLIAN LILYAN
In Front of the "RAADHUS" (City Hall), Copenhagen, Denmark.

It isn't the name that makes the act—
It's the act that makes the name.

THE KING OF IRELAND,
JAMES B. DONOVAN
AND
RENA ARNOLD
QUEEN OF VAUDEVILLE.
DOING WELL, THANK YOU.
ALF T. WILTON, Agent.

MORRIS AND MORRIS
Up-to-Date Quick-Fire Grotesquerians.

"FUN ON A BROOM HANDLE."
KEITH-PROCTOR CIRCUIT.
Rep. GEO. HOMANS.

THE **3 NIGHTINGALES**
MINNIE MARX, Mgr.
Jan. 20, Grand Opera House, Pittsburg.

Clifton Crawford
Direction JOE HART.

WILBUR DOBBS
Comedian—Miner's "Americans"

Chris Richards
England's Eccentric Comedian
JAN. 20, TOLEDO.
MARINELLI, AGENT.

JOHN C. SALLY
Rice and Cohen
Presenting "A Bachelor Wife."
WEEK JAN. 20, ORPHEUM, OAKLAND.

Ames AND Feathers
NOVELTY ACROBATS.
Watch our "Mut"
In Vaudeville.

DICK McALLISTER
ORIGINAL
SECOND SEASON, Gus Hill's "Around the Clock" Company.
America's Original "That Bad Boy (Late of Fred Karno's), "Night in an English Musical Hall."
Permanent Address, care DISBECKER,
66 IRVING PLACE, NEW YORK CITY.

FELIX ADLER

George Connors
"STRAIGHT MAN"
With "Avenue Girls"—"The Hallway Tenor."

Have Your Card in Variety

RICE & PREVOST
IN
"Bumpty Bumps"

MAX GRACE
Ritter and Foster
ACROSS THE POND.
Address care SOMER & WARNER,
1 Tottenham Court Road, London, Eng.
ALF T. WILTON, American Agent.

Grace Orma
SIX FEET IN "ONE."
DIRECTION OF
JENIE JACOBS

Balno and Shaw
BURLESQUE ECCENTRICS.
N. Y. Hippodrome, indef.

GREAT SCOTT
THE JUGGLING MARVEL
On the High Balancing Ladder.
K.-P. Circuit until May.
Week Jan. 20, Trent, Trenton, N. J.

The Two Young Fellows.
FRANK E. THOMAS J.
McNISH AND PENFOLD
In a twenty minute cyclone of comedy in "one."

Melville AND Morgan
TWO DANCING GIRLS, with "Avenue Girls."

JANE GILBERT
With MAY TULLY IN "Stop, Look and Listen"
JAN. 20, SHEA'S, TORONTO.

THE
Miles-Stavordale Quintette
NOW ON KEITH-PROCTOR CIRCUIT.

ATTENTION!!

Every one interested in the VAUDEVILLE SITUATION should have a copy of

LEO CARRILLO'S CARTOONS

Handsomely bound in book form. The book is now going to press. All who wish copies send name and address to Leo Carrillo, care of VARIETY. Book will be sent. Price **$2.00**

WHIT CUNLIFFE

THAT CLEVER SINGING COMEDIAN IN BROWN

NEXT WEEK AT THE ALHAMBRA THEATRE, FEATURING

"YOU NEVER CAN TELL WHAT A GIRL IS GOING TO DO"

PUBLISHED BY

"Shapiro"

Broadway and 39th St., NEW YORK

Adams, duetists and dancers, favorites; Mr. and Mrs. Mark Hart, comedy sketch, well applauded; Lane Trio, comedy acrobats, good.——NOTE.—Bertie Herron, the minstrel Miss, was chosen to announce the aspiring amateurs here 10.—Malden Lodge of Oddfellows bought out the theatre on Thursday evening and filled the house.

THOS. C. KENNEY.

MARION, O.

FAMILY (H. S. Vail, mgr. Monday rehearsal 10).—The Knoedlers, singing comedy sketch, good; Riely and Morgan, farcical singing and talking, pleased greatly; E. J. Appleby, banjoist, a fine player; The Ozafs, comedy and burlesque jugglers, clever and original; E. P. Rowe, ill. songs, good.——NOTE.—H. S. Vail will open his new vaudeville house in Fostoria, O., Feb. 1. It will be booked by Gus Sun.

J. BAUMGARTEN.

MINNEAPOLIS, MINN.

ORPHEUM (G. E. Raymond, mgr.).—"Gen." Ed Lavine, excellent comedy juggling; Oterita, graceful and beautiful; Girard and Gardner, funny; Three Meers, novel wire act; Fred Walton and Company, pantomime, went well; Dumond Minstrels, picturesque and musical; Berzac, ponies and mule, fast and funny. LEWIS.

MOBILE, ALA.

LYRIC (rehearsal Monday 10).—Week 11: Alpine Troupe, wire, fine; Ensworth and Burt in "Domestic Pets," good; The Three Troubadours, excellent; Bowman Bros., singers, good; Lew Wells, monologist, funny; Herbert Deveans, very good. NAN.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop. F. J. Windisch, res. mgr. Monday rehearsal 10).—The eccentric Genaro is offering his eccentricities and his excellent band as the feature of the bill. The number is pleasing and encores are demanded. Belle Chamberlain assists with vocal numbers. Johnny Johns has some songs and sayings, and is a hit as the boy from Dixie. "The Wall Between" is one of the daintiest playlets of the season. Agnes Scott, the authoress, and Horace Wight, are the characters and present the offering with splendid grace and effect. Lewis and Green in a bunch of sayings and doings, "Engaging a Cook," were funny. Their restaurant menu is immense. Countess Olga Ossi and Mons. Paulo were acceptable in a musical number, in which imitations of prominent artists were featured. Ryan and Wilde present the neatest turn of the season in a dance number, while The Labakans conclude the bill. E. J. TODD.

PITTSTON, PA.

FAMILY (Harry Scott, res. mgr.).—Italia, songs, good; Bessonette and Newman, West Point Cadets, very good; Atwood and Terry, comedians, good; Harry Green, ill. songs, good; James T. Kelly and Lillian Massey, assisted by Sheridan Holmes, in "Two Kings and a Queen," the hit of the bill.——DREAMLAND (Claude Westley, mgr.).—Moving pictures and ill. songs. Business good.——THE GEM (M. F. Early, mgr.).—Moving pictures and ill. songs. Business fair.

DAVE HEMAN.

PORTLAND, ORE.

PANTAGE'S (John A. Johnson, mgr.).—Week 6: Tim Cronin, the headliner, has a novel singing and talking act that is new and deserves the applause; The Velde Trio, acrobats, with their "Loop the Loup" Dogs, the best act of the kind seen here; Phyllis Allen, contralto, well received; Coccia and Amato, "The Mixer and the Maid," a pretty singing and dancing specialty; Bert Page, comedy acrobat, very clever; Fred Bauer, ill. songs, very good.——GRAND (James H. Errickson, mgr.).—Preston Kendall, the protean actor, "Across the Lines," kept the audience spellbound; The Four Onetti Sisters, novel gymnastic performance; Gracey and Burnett, the laughing hit of the bill; Brothers De Van and Dog, clever acrobats, went big; Jacklin and Lange, "Partners for Life," scored heavily; Jack and Bertha Rich, singing and dancing, big favorites; Joe Thompson, ill. songs, very good.——FRITZ'S (Fred Fritz, prop.).—Virginia Vernon, Jones and Ralvelle, Alberta Hadley, Rooney and Forrester, Lotta Goldman, Tommy La Rose, Farmer Jones, Menlo, Bobby Pulliam, Birdie Dillard, Reed and Reed and stock, "McGinty on Broadway."——EDISONIA (Jos. St. Peter, prop.).—Motion pictures and ill. songs.——ORPHEUM AND HIPPODROME (Dillwyn Daniels, mgr.).—Moving pictures and ill. songs.——NOTES.—Mr. Jos. St. Peter resigned the management of the Nickelodion and will devote his entire attention to the Edisonia, his new theatre.—The T. M. A. Lodge 36 opened their new hall Tuesday night with a grand ball and public installation of officers. Speeches were made by many prominent citizens. Charlie Connors was elected president, and Herbert Ashton, secretary.—Billy Noyes, of Noyes and Lyon, left for Chicago on receipt of telegram stating his mother was not expected to live. W. R. B.

PROVIDENCE, R. I.

KEITH'S (Chas. Lovenberg, mgr. Monday rehearsal 9).—Although not headliners, Spissel Brothers and Mack, comedy acrobats, the one big hit; Clayton White and Marie Stuart have an interesting sketch full of ginger; Lasky "Quintet," very good. Mme. Hermann, deserved better applause; Billy Single Clifford, good, as was Vinie Daly; Frank Bush, some good stories and received his share of applause; The Romanoffs, knife throwers, show skill and improve; Dudley and Chesiyn, Jim Dilks, Hills' Dogs and Goats, Ilia Grannon, Frank Benman, and motion pictures also.——IMPERIAL (John P. Hill, mgr.).—"Broadway Gaiety Girls," clean show, neat costumes and good singing. Only one comedian, John Weber, who makes up for four, as he is the best German comedian seen here in many moons.——WESTMINSTER (Geo. H. Batcheller, prop.).—"Vanity Fair," only fair show.

S. M. SAMUELS.

QUEBEC, CAN.

BENNETT'S (J. H. Aloz, mgr. Monday rehearsal 10).—Eugene Von Koenitsberg, wonderful piano player, but has not the right idea for vaudeville patrons; Katherine Bartlett, ordinary; Estelle Wordette and Company, "The Honeymoon in the Catskills," very funny and a hit; Van Bros., first-class musical act; "The Bachelor and The Maid," by Wilbur Mack and Company, is a first-class vehicle and serves to introduce good singing and dancing; Anderson and Golnes, one of the best colored acts seen here this season and made a distinct hit; Thompson's Elephants are a sensation and a big drawing card.

J. GORDON HENRY.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.).—Week 6: The Okito Family as headliners in "The Building of the Chinese House of Mystery" were convincing; Wm. Tomkins has a new and pleasing way of talking nonsense; Bert Leslie in "Hogan's Visit" talks clever slang, and with him Maud Emery, as a graceful dancer, makes good; Adolph Zink in impersonations is the same clever fellow; Mary Dupont and Company in "A Leap Year Leap" have a good sketch and do it well; Carlin and Otto, German comedy, are topnotchers.——BON TON (J. H. Young, owner and mgr.).—The LeBertus have a good contortionist act; The Four Rosells play "My 15 Minute Husband" in rapid fire style; Baby Wande sings songs that delight; Little Dorothy Rayne sings the ill. song well.

JAY E. JOHNSON.

SPOKANE, WASH.

WASHINGTON (Geo. E. Blakeslee, mgr.).—H. L. Zeda, contortionist, good; Jas. R. Waite and Company, "At Light House Point," very good; Fred Primrose, monologist, ordinary; Armstrong and Davis, "The Amateur Chauffeur," a hit; Thos. F. Donnelly and Zelda Rotall, "The Kid's Dream of the Boogie Man," excellent; Musical Hawaiians, pleased; Pete Dunsworth, ill. songs.——PANTAGES (E. Clarke Walker, mgr.).—The Vaughners, singers and dancers, good; Lorimer Johnstone and Caroline F. Cook, "After the Ball," very good; Jimmie Cowper, monologist, pleased; Titio and Company, jugglers, excellent; Two Georgis, comedy acrobats, very good; Clayson Sisters, singers, well received; Leo White, ill. songs. J. J. HUGHES.

SPRINGFIELD, ILL.

OLYMPIC (C. J. McCann, mgr.).—Gebrueder and Cremona, magicians, very good; Grace Young, singer, pleased; Tom Finnegan, Irish comedian, pleased; Kelly and Nibbe, comedians, fair; Kitty Wilson, ill. songs, well received; Bessie Skidmore, dancer, received applause; The Big 0 Four, pleased; The Olympic Stock Company completes the bill.——EMPIRE (Jno. Connors, mgr.).—Howard and Germaine, gymnastic act, the feature; Emile Edwards, Shannon and Straw, Bessie Smith, Eddy Sawyer, Carrie Scott, The Goodwins, and The Empire Stock Company.—NOTE.—The past week marked the end of Springfield's pioneer vaudeville house. The building is on South Sixth street and was changed from a storeroom to a theatre about four years ago and opened by Messrs. Smith and Burton as the Gaiety. It continued prosperously under their management for three years. It was then leased to Meyer and Watts, Smith & Burton having built a new house. The house was entirely refitted by its new managers and opened Sept. 2, 1907. After a very disastrous career of a few months the venture was abandoned. It was later rented by O. T. Crawford, of St. Louis, and run a few more losing weeks as a picture show. The building is once more being turned into a storeroom.

C. F. NORRED.

TERRE HAUTE, IND.

LYRIC (Jack Hoeffler, gen. mgr.).—Marlowe, Plunkett and Company, comedy sketch, very good; Mueller and Mueller, vocalists, great; Clever Conkey, juggler and monologist, very good; Baker and Gormly, acrobatic, very good.——VARIETIES (Jack Hoeffler, gen. mgr.).—Lindsey's Dog and Monkey Circus very good; Rome and Fergnson, novelty singing and dancing, very good; Covington and Wilbur, comedy sketch, very good; Josh Dresno, blackface comedian, great.——COLISEUM (J. H. Barnes, mgr.).—"The Colonial Belles," very good. Next "The Strolling Players."

ROSS GARVER.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Another good bill drew large patronage all week. Minnie Seligman and William Brammell presented a bright sketch named "A Dakota Widow," which is very amusing; Paul Conchas is a wonder; John W. World and Mindell Kingston are good; Dare Lewis hit them hard; Murphy and Francis, good; Kramer and Bellclair, very good; Dixon Brothers, funny; Kinetograph fnls.——STAR (F. W. Stair, mgr.).—Lanky Bob Fitzsimmons, assisted by his wife in a sketch, was the magnet that drew big crowds to see "The Americans," and the company is a good one. Amateur night (Friday) is a big feature here and Rube Bernstein, the hustling advertising agent, always has a fine list of budding talent for the special night.——GAYETY (Thomas R. Henry, mgr.).—The Golden Crook Company is above the average and business was large all week. The only John L. Sullivan received an ovation at every performance. He is assisted by Jake Kilrain and Kid Cutler.——PICTURE HALL (F. Carter, mgr.).—Business keeps increasing at this new resort.

HARTLEY.

TROY, N. Y.

PROCTOR'S (G. A. Graves, mgr. Monday rehearsal 10).—Walter C. Kelly, one of the best monologists, won instant favors; Lisbe Leigh and Company, "The Kid Glove Man," very good; The Macart Sisters, wonders. Others on the bill are Paster and Taylor, in an amusing offering; The Clarence Sisters, singers and dancers; Cameron and Flanagan, and Adamini Taylor, strolling magicians.——LYCEUM (R. H. Keller, mgr.).—The Rolleckers is the offering for the first three days. A lavish scenic production is given. For the last half of the week we have High School Girls. J. J. M.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—H. W. and Sim Williams' Imperials are playing a return date at the Lyceum this week. The opener is "A Night in Paris," which has been seen here before. Several changes have been

W. Earl--Vera Curtis and Co.

Present their latest Playlette, "GAMEY CASS," by PORTER EMERSON BROWNE.

Albany, N. Y., Week Jan. 20. AT PASTOR'S WEEK JAN. 27.

Send for Our Complete Illustrated Catalogue and Price List of MADE TO ORDER

SOUBRETTE DRESSES, ANKLE LENGTH GOWNS

FANCY COATS AND STAGE GOWNS OF EVERY DESCRIPTION.

Catalogue sent to recognized artists only. Write on your own letterhead, or send latest program.

WOLFF, FORDING & CO.,

61-65 ELIOT STREET, BOSTON, MASS.

MADDEN AND FITZPATRICK

Presenting one of the most beautiful playlets in vaudeville

"THE TURN OF THE TIDE"

Keith-Proctor Circuit

BY MR. FITZPATRICK

Big Success Everywhere

REPRESENTATIVE ARTISTS

THE VENTRILOQUIST WITH A PRODUCTION

Ed. F. REYNARD

And His Famous Mechanical Figures.
WEEK JAN. 20, GRAND O. H., SYRACUSE.

Elinore Sisters

in new act in ONE, season of 1907-8, entitled "THE ACTRESS AND THE MAID"

Copyright Class D, XXC, No. 9891.
Direction of GEO. HOMANS.

"THE MAN WITH THE FUNNY SLIDE."
CHAS. J.

BURKHARDT

Russell AND Held

The Dancer and THE LADY MAGNETIC.
ALF T. WILTON, Agent.
JAN. 20, PROCTOR'S, NEWARK.

GEO. MOZART

Address VAUDEVILLE CLUB, LONDON, ENG.

We carry special scenery and electrical effects.

AL. H.

BURTON ★ AND ★ SHEA

MARY E.

PRESENTING

"A COUNTRY BOY'S LUCK"

A rural comedy playlet with original ideas and novel situations.
ALF. T. WILTON, Agent.

WILBUR MACK

AND COMPANY
KEITH-PROCTOR CIRCUIT.

John C. Hanson

GERMAN DIALECT COMEDIAN.
"Avenue Girls," Presenting "Tom, Dick and Harry," Season 1907-08.

Sylvan AND Oneal

In Mirthful Acrobatics
With "THE WORLD BEATERS."

JUNO SALMO

KEITH-PROCTOR CIRCUIT.

Chas. F. Semon

"THE NARROW FELLER."

The Italian and His Sweetheart

THE PIOTTIS

CHARACTER SONGSTERS.
18 Mins. in One.
Address care VARIETY.

F. Daly Burgess

Going it alone once more and always making good. What do you think of that?

WORK AND OWER

Season of 1906-1907, with ORPHEUM ROAD SHOW. Season 1907-1908, KEITH & PROCTOR'S.
Representative, ALBERT SUTHERLAND, St. James Building.

GEO. W. EVERS

"PORK CHOPS"
Permanent Address,
White Rats, 1553 Bway., N. Y. City.

FINN AND FORD

NOVELTY ECCENTRIC DANCERS.
Watch 'em on the Sullivan-Considine Circuit.

The Hallbacks

A Knockout in the East.
Booked solid till Feb. 2, 1908. Address all agents.

Emerson AND Baldwin

All communications REICH & PLUNKETT, 1133 Broadway, N. Y.

BROWN AND NEVARRO

IN VAUDEVILLE.

"Vell, I got anudder von."

LEO ST. ELMO

"The Musical German."
14 Minutes in "ONE."

FOR SALE

WIGGIN'S FARM

Apply to THE CHADWICK TRIO.

PRINCESS CHINQUILLA and NEWELL

JENIE JACOBS, Sole Representative.

Gartelle Bros.

SKATORIALISM

HOMER B. **MASON** AND MARGUERITE **KEELER**

GAVIN, PLATT and PEACHES

Presenting "THE STOLEN KID."

GLOVER WARE'S

"Village Choir"

THE FAMOUS

HEIM CHILDREN

The only act that gets their audience on the impulse of the moment. Booked solid till July, 1908. Management CHRIS O. BROWN, N. Y.

Have Your Card in Variety

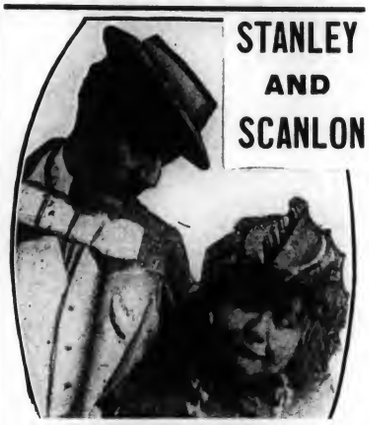
BILLIE REEVES

ORIGINAL DRUNK.

Fred Karno Co., "A Night in English Music Hall."
TIME ALL FILLED.

Ein Abend in Einem Amerikanischen Tingle-Tangle
Now Playing Klaw & Erlanger for 30 Weeks.

STANLEY AND SCANLON



ECCENTRIC MUSICAL ENTERTAINERS.

OPEN for Eastern Wheel BURLESQUE or FARCE COMEDY. A. W. Stanley plays responsible parts. Mayme Scanlon, one of the BEST DIALECT CHARACTER COMEDIENNES on the stage.

Address, care VARIETY, Chicago.

JAMES F. HAYES

Character and Straight—Miner's "Americans."

Pearl Evans

INGENUE

"The Phantom Detective"

SEASON 1907-'08

JAS. P. LEE

"THAT COMEDIAN."

Here's a record breaker—25 weeks, Lyceum, 'Frisco; 104 weeks, Unique, Los Angeles; 26 weeks, People's, Los Angeles. Now in his sixth week of a successful engagement at the Empire Theatre, San Francisco.

Address JAS. P. LEE, Comedy Players, Empire Theatre, San Francisco, Cal.

NELLE FLOREDE And "The Six English Rockers"

VAUDEVILLE THEATRE MANAGERS

ATTENTION

Do Not Allow Anyone to Make You Believe That There is a Scarcity of

Good, High-Class Acts in the Vaudeville Field

I Have an Abundance of the Best Material on My Books, as usual, and

Can Book Any Number of Theatres on 24 Hours' Notice

ALL Houses Receive Equal Treatment in My Office.

WILLIAM MORRIS

Chicago Office, 167 Dearborn St. 1440 Broadway, New York

BARBOUR--He Books the Acts

For Vaudeville, Fairs and Parks. Managers, send for lists. Artists, send open time.
Address E. L. Barbour, 119 La Salle St., Chicago.

PERFORMERS traveling to Europe should take advantage of the exceptionally low rates now prevailing and in effect until March 31st, 1908. Call or write for full particulars,

PAUL TAUSIG, 104 East 14th Street,

Tel. 2099 Stuyve. **NEW YORK CITY**

Sid J. Euson's

N. Clark and Kinzie Sts., JHICAGO.

45 Seconds from Clark St. Bridge.

SID J. EUSON, Lessee and Manager.

Playing in burlesque attractions of the Columbia Amusement Company. Matinee every day. Amateur night Friday.

FOLLY

State Street near Congress
CHICAGO

EMPIRE CIRCUIT CO., LESSEE.
John A. Fennessy, Manager.

The most popular burlesque theatre in Chicago, playing the attractions of the Empire Circuit. Nothing but the best. Two shows every day. Amateurs Friday.

THE LEADING ENGLISH THEATRICAL AND VAUDEVILLE NEWSPAPER.

Established 1880. **THE STAGE** Foreign Subscription, 3/ 10d. per Quarter.

May be obtained at Samuel French's, 22-24 West 22nd Street, New York.
ARTISTS VISITING ENGLAND are cordially invited to register at "The Stage" offices immediately upon their arrival. The Editor of "The Stage" will always be pleased to welcome them. Advance notices of sailings and opening dates should be posted to the Editor. When an artist has registered at "The Stage" office, which may be regarded as his permanent London address, all correspondence will be immediately forwarded.

London Offices: 16 York St., Covent Garden, London, W. C.

FILMS FOR RENT—FILMS FOR SALE

ALL THE LATEST SUBJECTS CONSTANTLY ON HAND.
OUR SERVICE GUARANTEES SUCCESS
Write, phone or Call.

Manhattan Film Rental Co.

Phone 5502—Gram. 116 E. 23d STREET, NEW YORK. HART & DAVIS, Mgrs.

PASTOR'S

14th St., 3d Av. Continuous, 20 & 30 Cts.

NEXT WEEK, MONDAY, JAN. 20, 1908.
GERTRUDE MANSFIELD AND COMPANY.
STODDARD AND WILSON.
ELSIE GRESHAM AND COMPANY.
Sperry and Ray.
Birch and Ansel.
BLAMPHIN AND HERR.

Hodges and Launchmere. Elliott.
Welsh and Earl. Ted and Clara Steele.
Shaw, Bennett and Tom Voce.
Vitagraph.

KATHRYN MILEY.

HAMMERSTEIN'S VICTORIA

AMERICA'S MOST FAMOUS VARIETY THEATRE.

Open the Year Around

ORPHEUM CIRCUIT

OF HIGH CLASS VAUDEVILLE THEATRES
M. MEYERFELD, JR., Pres.
MARTIN BECK, General Manager.
FRANK VINCENT, N. Y. Representative.
All Applications for Time Must be Addressed to O. E. BRAY, Booking Manager, Majestic Theatre Bldg., Chicago, Ill.

VAUDEVILLE HEADLINERS AND GOOD STANDARD ACTS

If you have an open week you want to fill at short notice, write to W. L. DOCKSTADER,
Garrick Theatre, Wilmington, Del.
Can close Saturday night and make any city east of Chicago to open Monday night.

HENDERSON'S

Theatrical Exchange,
92 LA SALLE ST., CHICAGO.

Representing first class managers of Eastern and Western vaudeville theatres, vaudeville headliners, novelties, big acts. Send your open time.
Address W. F. HENDERSON,
Prop. and Manager.
CHAS. H. DOUTRICK, Asst. Mgr.
F. Q. DOYLE, Representative.

MOZART

Vaudeville Circuit.
10—Theatres—10
FEATURE ACTS ALWAYS WANTED.
All communications to Edward Mozart, Main Office Family Theatre, Lancaster, Pa.

Percy G. Williams' CIRCUIT

COLONIAL	New York
ORPHEUM	Brooklyn
ALHAMBRA	Harlem
ORPHEUM	Boston
NOVELTY	Williamsburg
GOTHAM	East New York

Address all PERSONAL letters to PERCY G. WILLIAMS, ST. JAMES BUILDING, 26TH ST. AND BROADWAY, NEW YORK CITY

NEW EMPIRE

Madison Street Near Halsted
CHICAGO
WILLIAM SINGER, MANAGER.
Handsomest burlesque house in America, playing Empire Circuit attractions exclusively.
Shows changed every Sunday. Matinees daily.

NEW STAR

MILWAUKEE, WIS.
FRANK R. TROTTMAN, Manager.
Handsomest and safest burlesque theatre in America. Playing Empire Circuit Shows. Matinee Every Day.
Visit the new Rathskeller Downstairs.
The best in the West.

I Want Performers

To know that I build Sketches, Monologues, Parodies, etc., of quality.
CHARLES E. WELCH
Vaudeville Contractor.
Per Address:
COOK'S OPERA HOUSE, ROCHESTER, N. Y.

BEST PLACES TO STOP AT.

MEDEA HOTEL

JOHNSTOWN, PA.

Half block from Majestic and Cambria Theatres. Rooms with or without bath. Rates moderate. "The House Recommends itself." European Plan.

J. F. KNUFF, Prop.

Florenz House

(Mrs. F. Florenz, Prop.)
The Home of the Profession,
170 West 47th Street
Near Broadway New York
First-class Rooms and Board. Reasonable Terms. Convenient to all Principal Theatres.

Have Your Card in Variety

ARTISTS, NOTICE

Hotel Faurot

SCRANTON, PA.

3 Minutes from Theatres
American Plan Rates Moderate
E. RAISLEY, 244 Adams St.

National Hotel

CHICAGO

Cor. Van Buren St. and Wabash Ave.
Half block from Auditorium Theatre. In vicinity of all theatres. Weekly rates made.
D. A. DOOLEY, Prop.

I WANT ACTS That are willing to keep going on "the small time," while waiting for the big place. No room for heavy acrobatic acts. Comedy specialties and novelty singles desired. Address

NORMAN JEFFERIES, Ninth and Arch, PHILADELPHIA, PA.

made in the cast and the piece revised somewhat. The leading comedian is Larry McCale, who is very amusing. He is assisted by Harry Bentley, Ben Cook and Joe Love. The soubrettes are Margie Hilton, Julia Heintzman and Ida Sturges, three dashing girls who have good figures and grace. They work with ginger. Some good musical numbers are led by Margie Hilton, Ida Sturges, Julia Heintzman and the entire female contingent of 14 pretty girls, whose voices are weak, but the girls work with snap and are very lively. The olio contains the following: Margie Hilton, songs and dances, good; Demora and Graceta, novelty acrobats, clever; Larry McCale and Company, "A Quiet Family"; Harry Bentley, paradoist, scored.——GAYETY (W. S. Clark, mgr.).—Fred Irwin's New Majesties are here this week and playing to capacity at every performance. The burlettaes are very funny and seemed to catch the house. The comedians are Gus Fay, Jas. Wesley, E. C. Rogers, Irwin Walton, Bert Bradley and Harry Stanley, who are very funny. The female principals are Gertie De Milt, Evelyn Walker, Ida Philips, Lillie Ardelle, Flo Burns and Dora Taylor, who are attractive and good workers. During the action of both burlesques plenty of good musical numbers are led by the pricipals, with the assistance of a good looking chorus of 16. In the olio are Irwin R. Walton, comedian, good; Phillips Sisters, singers and dancers, well received; The College Four, immense; James F. Cook and Harry Madison, feature act, big hit.——NOTES.—Charles E. Taylor's Parisian Belles Company are rehearsing a new burlesque which will be put on in several weeks. The title of the burlesque will be "The Court Martial."—Washington is now overflooded with five-cent theatres. Up to the present twenty of the moving pictures theatres are in operation.—The Washington Lodge No. 7, T. M. A., held their regular monthly meeting Sunday at the Belasco Theatre and installed 12 new members. The lodge is steadily on the increase.

BILLY BOWMAN.

WHEELING, W. VA.

WONDERLAND (H. W. Rogers, mgr.).—Bill for this week is a good one. Prof. Armud's San Francisco Disaster very good; Grace Edmonds and Company easily the hit. Miss Edmonds has a very good voice and won encores with her rendition of "Carissma"; Emerson and Vanhorn, "The First Rehearsal," well received; Shadrick and Talbott in singing and comedy; Mlle. Mable and her trained animals won applause.——BIJOU (Geo. Schaffer, mgr.).—Mr. and Mrs. Geo. W. Hussey, ventriloquist, very good. Poldoff Sisters, singing and dancing, pleased. Cora Swain's Cockatoos, extremely good; Le Claire and West, comedy sketch, very clever. Others on bill for balance of week, the Degans, Baby Vernon, La Rahl and Scotty, Devon and Kennedy, Cunningham and Smith, Musical Irving and Frances Swartz and Company.

C. M. H.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.).—Gertrella, a gymnast, does a little dancing and trapeze work which is new; Lelia Taylor sings several illsongs, receives several encores; Mr. and Mrs. Gardner Crane in "Am I Your Wife?" full of comedy and well portrayed; Fred and Bessie Lucier, sketch, are well known here and scored a hit; Dixie Serenaders, singing and dancing, well liked. C. W. Littlefield, minute, gives imitations of birds and animals and has to respond to several encores. The Novellos' Circus, the biggest act of its kind seen here. The animals are well trained and went big.

WALTER M. SHERMAN.

YONKERS, N. Y.

OPPHEUM (Louis J. Fosse, res. mgr.). Edna Lieby, impersonations, biggest hit here this season; Mr. and Mrs. Robyns, in "The Counsel for the Defense," scored heavily; Valdare Troupe of Cyclists, closed bill with flying colors; John and Bertha Gleason and Fred Houlihan, in dances and music, received several encores; Cooper and Brown, comedians, good; Eddie Leaman, in popular songs, pleased, and Gates and Nelson, with revolving globe, good in the opening number.

E. N. KARFUNKLE.

REPRESENTATIVE ARTISTS

Week Jan. 20-22, Jacob's, Paterson; 23-25, Star, Scranton.

HEUCK & PENNESSY'S

"EMPIRE SHOW"

DIRECTION W. H. HISS.

AL. ZIMMERMAN
Character and Singing Comedian

"ISS DOT SO!"
GEORGE KLEIN
STILL WITH THE BIG SHOW

The Sensational Acrobatic Comedians.
MONTAMBO and HURL-FALLS
The Peer of Comic Acrobats

IMHOF and CORINNE
"IN A STRANGE HOTEL"

EMMA WESTON
CONTRALTO, THAT'S ALL

THE TWO EXTREMES
ED. JEANETTE
JOHNSTON and BUCKLEY
"Why, Ker-Soit-ny"

LEW H. SPOOLER
MUSICAL DIRECTOR
AND
ROGER IMHOF

WORLD FAMED
DUNEDIN TROUPE
Marvellous, Artistic and Acrobatic Cyclists.

BOOKED SOLID TO 1909

BY MARINELLI

Challenge the World to Find Their Equal.
Jas. E. Donegan, Mgr. Address care Clipper.

MR. and MRS. **GENE HUGHES**
IN "SUPPRESSING THE PRESS."
BOOKED SOLID.

PHIL NETTIE
PETERS
JAN. 20, BENNETT'S, MONTREAL, CAN.

THAT ACROBAT.

True Rice
IS STILL BUMPING WITH "8 BELLS."
Address, WHITE RATS, 46TH ST. and B'WAY, NEW YORK.

HARRY EARLE VETA
GODFREY and HENDERSON
Presenting "A DAUGHTER OF THE GODS."
In Preparation, "The Chaperon" (4 People).

WEEK JAN. 20, COLONIAL, CLEVELAND.
THE "MERRY MAKERS"
JOHN GRIEVES, Manager.

WM. MAUSSEY
THE SCOTCH CHARACTER COMEDIAN.

GLADYS TILLIE
St. John and Cohen
THE RUFFY FLUFFY GIRLS.

H. P. KELLY
"THE MEDIUM BOY."

W. A. WOLF
THE MINSTREL BASSO.

GEO. A. STREET
Supported by Mrs. Geo. A. Street and Company, in his elaborate scenic creation portraying historic events in the careers of the world's great military commanders.

SAM J. ADAMS
"THE LONG BOY."

La Belle Marie and M. J. O'Rourke
Singing, Dancing and Novelty Wire Act.

SUTTON AND SUTTON
The Rube and the Living Pumpkin
En Route with the
High School Girls
JAN. 20, THEATRE ROYAL, MONTREAL.

"The 5 Majors"
(FRANK MAJOR & CO.)
Address, FRANK MAJOR,
COMEDY CLUB, N. Y. CITY.

Le BRUN Grand Opera Trio
Strongest Singing Act in Vaudeville.
Magnificently Costumed.
Management ALBERT SUTHERLAND.

Lillian Tyce
IN VAUDEVILLE.

The Really Funny Monologist.
JAMES J. MORTON
Still on the Theatrical Platform.

KELLY AND KENT
ORPHEUM ROAD SHOW.

Week Jan. 20, Met. O. H., Duluth.
PAT WHITE AND HIS GAIETY GIRLS

WM. MABEL
Jennings and Webb
Not Ahead But Neck and Neck With the Best

Tommy O'Neill
IN SONGS AND DANCES

FourTerrors
In Singing and Acrobatic Dancing

Grace Addison Barrett
CONTRALTO

CHAS. B. AL.
Watson and Bert
"A Busy Business Man"

5-Malvern Troupe-5
WHIRLWIND ACROBATS

Zelma Summers
The Girl from the Golden West.
WITH
PAT WHITE

Netta Vesta
SINGING COMEDIAN
Keith Circuit
Address care VARIETY

Seattle "Times," Nov. 26.—"Good fun and clever work characterize Bush and Elliott's acrobatic turn, which is high class and very skillful. Good acrobatic work on the vaudeville stage is becoming a matter of course, and the marvelous is becoming the rule, but this act belongs in the Coliseum's own category of 'extra good.'"
ALF T. WILTON, Agent.

SHEPPARD CAMP
"The Man from Georgia"

MR. AND MRS.
TRUESDELL
Time all filled.
Address, care VAUDEVILLE COMEDY CLUB, 147 W. 45th St., N. Y. City.

"A CORKER IN CORK."

GEORGE ATKINSON
TIME ALL FILLED.

YIP! YIP! YIP! GOING WEST, WHO!
McGLOIN AND SHELLY
Eccentric Singing and Dancing Act.
Guide, LOUIS PINCUS. First Scout, FRANK BOHM.

A Good Singer of Good Songs.
JOSIE AINSLEY
Direction of JAMES J. MORTON.

Bob Van Osten
THE MAN WITH THE DUCK NOSE.

Pete Curley
PRINCIPAL COMEDIAN,
The Behman Show.
Management, Jack Singer.
Season 1907-08.

"IS IT?"
Ryan-Richfield Co.
IN VAUDEVILLE.
DIRECTION MAG HAGGERTY'S FATHER.

EDWIN STEVENS
in
"A Night Out." "Julius Caesar Up To Date."
"An Evening with Dickens" "An American Raffles"
Assisted by MISS TINA MARSHALL.
Time all filled till June 7, 1908.

STUART BARNES
Direction GEO. HOMANS.

"THE PLAYERS."
MR. and MRS. **John T. Powers**
VAUDEVILLE "TIT-BITS."
Agent, ALF T. WILTON.

MARION VICTORIA
MURRAY SISTERS
Direction AL SUTHERLAND.

The White Rats is the way to salvation, because it is on Church-hills. (Loud cries of expostulation.)

GRIFF
THE IRRESPONSIBLE

Hathaway's Cottage, Lowell, Mass.
Let England wait.

ROBINSON PARQUETTE TRIO
K. & P. CIRCUIT. AL MAYER, Agt.

MISS ST. GEORGE
HUSSEY AND CO.
Assisted by C. F. LORRAINE.
A Startling Comedy Success in Vaudeville.
Address WESLEY & PINCUS, Agents.

THE BUSY GIRLS,
Emmett and McNeill
Character Singing and Dancing.

"AIN'T I RIGHT, BOYS"

And I ORIGINATED that saying for STAGE USE and I was also the first to speak it on the stage in connection with MY "POLITICAL" SPEECH

ME, FRANK FOGERTY

The Dublin Minstrel

"Ain't I Right, Boys? You Can Bet Your Life I Am"

Leave My Own Matter Alone

That Goes for **Arthur Whitelaw in Particular,** and all others in general

When MONEY Talks EVERYBODY Listens

BRINDAMOUR

The ORIGINAL Jail Breaker

The Greatest Box Office Attraction in Vaudeville

Management BEN J. GREENE

Advanced Vaudeville's

FAREWELL FEAST

TO CHICAGO

THE LAST WEEK

BIG AUDITORIUM BLOWOUT BILL

STARTS MATINEE TO-DAY AT 230

CROWDED TO THE LAST

MATS. 15 & 25¢ NIGHTS 15, 25 & 50¢ NO HIGHER.

THIS IS THE WINDUP WEEK NEVER AGAIN CAN YOU SEE THE WORLD'S GREATEST TALENT COMBINED IN ONE BILL AFTER THIS WEEK THE K.K.K. KLAN AND ITS SLAPSTICKS, SELTZER BOTTLES, SUPPER ACTS & CHASERS HAS YOU AT ITS MERCY BUT CHEER UP! THIS IS THE BLAZE OF GLORY—THE GREAT, GRAND, GORGEOUS, GAY, GLAD, GO-BANG, GEE WHIZ, GOOD-BYE WEEK, AN UNEQUALLED, UNSURPASSED, UNPARALLELED BILL! DONT MISS A MINUTE OF IT IT IS PURE GOLD ALL THROUGH

★ JOSEPHINE COHAN & CO.
FAREWELL WEEK OF THE SIZZLING FARCE "THE GIRL OF THE TIERS"

★ KLEINN BROS. OTTO AND NICHOLSON
INSTRUMENTALISTS EXTRAORDINARY, COMEDY, MELODY AND NOVELTY.

★ BALZERS
SPARKINGLY UP TO DATE SONGS & DANCES.

★ SIMON AND GARDNER
CHICAGO'S FAVORITE SIDESPLITING COMEDY STARS.

★ FRED NIBLO THE SCREAMING HIT OF THEM ALL
ANOTHER SPECIALLY PROLONGED ENGAGEMENT.

★ THAT QUARTETTE THE GREATEST OF THEM ALL
BIG MUSICAL FEATURE ALWAYS A WINNER

★ MADIE SCOTT IRELAND'S MOST POPULAR COMEDIENNE
HER SECOND WEEK A POSITIVE NECESSITY OWING TO PUBLIC DEMAND

★ DUFFIN-REDCAY TROUPE
PICTURESQUE & AMAZING ACROBATICS.

★ SEYMOUR AND HILL
IN A CLEVER SKIT "THE FIX & THE FIXER"

★ THE RUPPELTS
STARTLING NOVELTY. ONE OF VAUDEVILLES SENSATIONS

CHICAGO PAPERS PROCLAIM THIS TO BE THE

Greatest Aggregation of Vaudeville Stars

EVER ASSEMBLED IN ONE THEATRE IN THE HISTORY OF THE STAGE

SEATING CAPACITY, 4,200 CROWDED DAY AND NIGHT

Forty Pages TEN CENTS

VARIETY

VOL. IX., NO. 7. JANUARY 25, 1908. PRICE TEN CENTS.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

FOLLOW THE LUCKY HOUSE

...nd you are bound to be the lucky singer of lucky hits. We published more hits in 1907 than any other house in the country. We have done the same thing every year since we have been in business. We are going to do the same thing in 1908. Vincent Bryan, who is beyond a doubt America's greatest and most up-to-date lyric writer, is now writing with Harry Von Tilzer. Watch for new HITS—watch for new IDEAS.

Below are the first four of our 1908 HITS, and they are all knockouts.

In 1907 we published the first Summer Waltz Song HIT "ON A SUNDAY AFTERNOON." This year we are publishing the first Summer March Song HIT entitled

"SUMMERTIME"

This song will be the quickest hit this country has ever seen. Just sing the chorus once and you will have the whole audience singing it with you. Get in on this hit quick. SLIDE SINGERS: THE SLIDES OF THIS SONG, BY SCOTT & VAN ALTENA, ART AS PRETTY AS ANY EVER MADE.

Here is another knockout—the greatest comic song in years. Any one can sing it:

"Pass It Along to Father"

The funniest song Vincent Bryan ever wrote. With one of Harry Von Tilzer's best melodies. LOTS OF EXTRA VERSES.

Here is another Cinch Hit—a new style of coon song. Louise Dresser's big hit in Lew Fields' production, "The Girl Behind the Counter," entitled

"I GOT TO-GO TO SEE DE MINSTREL SHOW"

Did you sing, "WHAT YOU GWINE T DO WHEN THE RENT COMES 'ROUND"? Well, this will be a bigger hit for you.

The last of the big four, but not the least. The greatest novelty song in years and a worthy successor to our big hit, "Mariutch at Coney Isle." Entitled

"When Miss Patricia Salome Did Her Funny Little Oo-La-Pa-Lome"

If you sang "MARIUTCH AT CONEY ISLE," get this quick. It will be as big a hit for you.

We also publish the following prolific hits: "Bye, Bye, Dearie," "Mariutch at Coney Isle," "Take Me Back to New York Town," "Lulu and Her La La La," "Top of the Mornin', Bridget McCue," "Sacramento," "Spoony Sam," "You Are My Life, My All," "Just Help Yourself," "Darling Sue," Etc., Etc.

Harry Von Tilzer Music Publishing Company

37 West Twenty-eighth Street : : : New York City

Typewriters come and go, but the machine that always stays, always leads, always improves, always outwears, and always outsells all others is the

Remington

Remington Typewriter Company
(Incorporated)
New York and Everywhere

FILMS FOR RENT

EUGENE CLINE

Stores Located as Follows:

EUGENE CLINE, 59 Dearborn St., Chicago, Ill.
EUGENE CLINE, Third and Nicollet Aves., Minneapolis, Minn.
EUGENE CLINE, 268 S. State St., Salt Lake City, Utah
EUGENE CLINE, 6th and Olive Sts., St. Louis, Mo.
EUGENE CLINE, 1021-23 Grand Avenue, Kansas City, Mo.
EUGENE CLINE, 717 Superior Ave., N. E., Cleveland, Ohio
EUGENE CLINE, 22½ S. Broad St., Atlanta, Ga.

Forty Pages TEN CENTS

VARIETY

VOL. IX., NO. 7. JANUARY 25, 1908. PRICE TEN CENTS.

REPORT THAT "GRAFTING" WILL BE STAMPED OUT

Rumors Say An Investigation of Alleged "Grafting" in Agency End of Vaudeville Will Be Conducted by the United Offices.

Reports during the week repeatedly told that an investigation by the United Booking Offices officials was impending to look into the many rumors of alleged "graft" now in vogue in the booking of vaudeville acts.

These rumors, which alleged "grafting" on the part of different persons empowered to book acts, have been bruited about for some time, and were focused this week when two employees of the United Booking Offices received notice of dismissal.

Charles Fitzpatrick, one of the former United employees, who left the office last Saturday, was in consultation with the general manager of the United on Wednesday last. The report said he had been asked to tell all he knew of the inner workings of the booking system.

Mr. Fitzpatrick, when seen by a VARIETY representative, admitted the question had been put to him, but denied having made any statements reflecting upon anyone in the United Offices.

The smaller vaudeville act has made the most frequent complaint against the methods employed in the booking of vaudeville shows. It is a matter of common talk that one of the artists' organizations holds incriminating evidence of a documentary nature against two persons in their business dealings with acts.

It has also been a general report for some time that there has been collusion between "inside" and "outside" agents in the bookings made. No direct accusations have been made nor will an act having knowledge of any off-color transaction permit its name to be used.

It has been repeatedly asserted since the vaudeville opposition subsided that the leading lights in the United Offices would institute a rigid investigation of all these reports, which have reached their ears as well as the outside.

Where "graft" is brought into the question, it follows the parties to the proceedings are mulcting someone of an amount of money at least equal to the extra profit, and this loss eventually must fall upon the manager who pays the salaries.

There are numberless instances reported of acts which have been either "held up" or have "given up," and the general free manner in which these matters have been discussed among the artists has slowly led to a belief that unless extra payment were made work could not be obtained.

In reference to his dismissal from the United Offices Mr. Fitzpatrick, when informed of the reports his leaving had occasioned, made a frank statement of the circumstances.

He said he had been discharged without a hearing upon an allegation having been made against him to the effect he had been concerned in the making of a fictitious contract price for a "Wild West" act which played around here during the latter part of November.

In his conversation with the general manager of the United on Wednesday, the first opportunity he had had to present his version of the affair, Mr. Fitzpatrick said it was then made plain he could have had no interest in the act's salary for the reason it had not worked over two weeks on the United time this season.

Mr. Fitzpatrick stated the cause of his dismissal was a matter of veracity between himself and the manager for whom the act worked the two weeks, the accusation against him dating since that time, and not before or during it.

It is eight years since Fitzpatrick entered the employ of the booking office.

The other employee who received a notification of dismissal concurrent with Fitzgerald's has had nothing said against him, as far as learned.

PRODUCING SCHEME GOING THROUGH.

With the final disposition of the Klaw & Erlanger acts with which the United Booking Offices has been saddled, there will be established in the St. James Building as an adjunct to the booking agency a mammoth producing department for the presentment of vaudeville acts.

This scheme was exclusively foreshadowed in VARIETY almost a year ago, and the plan would then have been put into operation had it not been for the impending fight which was forced by the invasion of Klaw & Erlanger into the variety field.

The new department will be under the direction of Harry Leonhardt, in whose ability as a stage producer E. F. Albee has unbounded confidence. At present Leonhardt is devoting his energies to assisting in unravelling the many knots and snarls wrought by the receipt of all the "advanced vaudevillians."

This congested condition is now being rapidly adjusted. Many acts have been prevailed upon to cancel present agreements, receiving in exchange booking for next season. Others are being settled in various ways.

HARRISON AND SEABROOKE TOGETHER.

Louis Harrison, the musical comedy comedian, and Thomas Q. Seabrooke have arranged to open in vaudeville shortly in a sketch now being written by Mr. Harrison. It was Harrison who was in a large measure responsible for the writing of "The Isle of Champagne," Seabrooke's notable musical comedy success.

The pair will make their first appearance in either Wilmington or Cleveland Feb. 10, with United time to follow.

ANOTHER ZIEGFELD SHOW.

Philadelphia, Jan. 23.

It is said some of the members of "The Follies of 1907" company have been informed that they will open at the Auditorium, Chicago, in about five weeks with a new production, styled "The Follies of 1908." It will be under the same managemen (Florenz Ziegfeld, Jr.), and be a revision of the present piece, which will be abandoned, having played all the desirable time.

HIPPODROME LOCATION IN DETROIT.

Detroit, Jan. 23.

It has just leaked out here that Max Faetkenhauer and his associates in the construction and management of the Cleveland Hippodrome, have acquired an option of the huge old armory on Larned Street, which is now being used as a storehouse by the Pittsburg Plate Glass Company.

The location is four blocks from the main thoroughfare, and show folks say it is not suitable for a playhouse. Mr. Faetkenhauer's architects have been prowling about the neighborhood taking measurements, making memoranda, and showing other unmistakable signs of business.

KLAW GOING TO EUROPE.

Next month, Marc Klaw, of Klaw & Erlanger, expects to leave for Europe. While there, and it said this is the object of his trip, Mr. Klaw will attempt to secure the release of Harry Lauder in order that his firm may play the Scotch comedian over here once more, for a longer and earlier engagement than contemplated while Lauder was at the New York. If successful, K. & E. may have a production built around the Scotchman.

On his previous visit to the other side, when Klaw & Erlanger had a vaudeville circuit, Mr. Klaw selected Adeline Genee and the Yuilians for an American tour. Both have triumphed, and the silent half of "The Syndicate" is now looked upon as a "good picker."

AMELIA SUMMERVILLE'S "BRAINSTORMS."

"Brainstorms" is the title of a sketch written for vaudeville by Alice Ives in which Amelia Summerville trusts to reappear in the variety theatres.

Two men will assist her in the all-comedy piece. Miss Summerville's proposed European trip has been set aside indefinitely pending an engagement over here.

CLOSES AFTER 18 YEARS.

Chicago, Jan. 23.

With a record of eighteen theatrical seasons to its credit, Byrne Brothers' "8 Bells" is announced to end its tour the coming week.

WHAT ARE THE BEST STEPS FOR ARTISTS' PROTECTION?

I have read the article and letters on "The Best Steps for Artists' Protection." I understand there is a movement on foot for all the organizations having to do with the variety business to meet for a general conference for the purpose of accomplishing a sweeping affiliation. Even though the report is wrong, why would this not be one of the best steps to make a start with?

Committees might be appointed by the many different orders which could confer, and perhaps find some plan where the concentration of united forces could be arrived at.

A mutual understanding of some sort might lead to big developments for the artist. It seems to me that the artists' societies and those orders having close connection with them could find a scheme for a consolidation.

Reading between the lines of Mr. DeVeaux's letter last week on this subject, I concluded he had something of this sort in mind when he wrote it.

I should think it is worth while to be taken up if that has not been done already. Few artists excepting those who have been affected by the present conditions realize the great power of a one-man reign in vaudeville, with no opposition or organization strong enough to offset it. *Artist.*

I submit the following, gleaned from comment and observation:

An article appeared in the Chicago "American," in Dec., '04, written by a well known theatrical manager of that city, wherein he stated, that, at that time "there were about 5,000 vaudeville acts in America, that approximately twenty per cent. were meritorious or available."

Accepting the above statement, were the artists organized, with the potent fact staring us in the face, that he represents for the time he occupies the stage a sum total of his intelligence and power in his special line, and that twenty per cent., or one-fifth of the whole number would have to endure, combat and neutralize the other eighty per cent. or four-fifths. Is it feasible?

The "merit" of "availability" of an artist or act is in its individuality. All the organization obtainable would not increase the individuality of a number of artists.

Relative to a contract without a give and take clause optional with either party thereto, such would be unAmerican.

It may be said they do it in Europe. I would answer that what percentage of foreign acts accustomed to "cinch" contracts in their own country were and are considered "available" or "meritorious," according to the appearances of importations this season?

The "business," according to business methods used in the investment of money, is always alarming to a conservative, owing to the amount netted on the investment.

In conclusion two emphatic points present themselves, both amenable to Emerson's law of compensation.

First, the artist must attain efficiency, through intelligently perfecting himself in his line to a degree which stamps his individuality. Abnormal returns on investments evidence that some one gets something for nothing temporarily, although it costs more in the long run, than if the law of compensation had to be satisfied or complied with, for the law is working out, saying we cannot get something all the time for nothing, either as artist or manager. Integrity is the best step for all just now. *Artist.*

What are the best steps for artists' protection? Besides securing an equitable contract there is only one step needed. Abolition of the blacklist!

But is there any such thing? Maybe. Anyhow, some months ago managers agreed to eliminate it. Why did they promise to do away with a mystical bugaboo? Were they laughing in their sleeves at the gullible artist?

And how is the latter to tell whether he's blacklisted or not? Surely no sane manager will admit openly that he has resorted to unlawful measures. The mere fact that an artist gets few or no dates is no proof that he is blacklisted. He may be incompetent, or he may not have a good act.

But suppose, as sometimes happens, he has a first class act and still "lays off" most of the time? What, then, is the natural conclusion? If he's not blacklisted he thinks he is, and the indications are that he thinks correctly.

Favored artists secure in the temporary good will of the managers often have small sympathy for their less fortunate brethren. Such may declare the blacklist to be a chimera, never stopping to consider that their managerial friends would hardly make themselves ridiculous by promising to abolish something that never existed.

To any artist who may complain that he is kept out of engagements the manager can always defend himself with one of these three stereotyped answers:

"You are incompetent."

"Your act is not suitable for my theatre.

"Your terms are exorbitant."

Now it's certain that the manager is often right, but it's equally certain that, right or wrong, he can always give one of these excuses. So an artist who may be blacklisted can never prove it; and no matter how hard he strives he often finds it impossible to overcome the prejudice against him.

In my opinion there is only one solution of the difficulty. Let any artist who thinks he has merit, but can't get work, be given a chance to prove his worth. If the managers deny him an opening he should be able to appeal successfully to one of the vaudeville organizations.

Once a member, the artist should be judged by his peers. His offering should be given a trial before an impartial jury. If found wanting, he should be told the bitter truth, that industry, and not art, is his proper occupation. But if he possesses talent and "makes good" every effort should be made by his professional brothers to secure employment for him.

IDLE ACTS CROWDING CHICAGO.

Chicago, Jan. 23.

Perhaps at no time in the history of local theatricals has the vaudeville situation been so chaotic as at present. The throngs crowding the hallways and lobbies of the various booking agencies in Chicago are enormous, and the mail from out of town acts for immediate or future engagements equally big. Many acts have offered their services at reduced figures to avoid being idle.

The deplorable conditions are attributed to the poor business in the smaller towns. The chief sufferers are the small artists who depend on that time.

The out-of-town theatres have been compelled to decrease the cost of shows. Where no satisfactory cut in salary can be made, the number of acts is reduced one-third or half.

It is variously estimated by the booking agents between 200 and 300 acts are idle in Chicago every week—unlike a year ago when the demand exhausted the supply, and caused consternation among the agents and managers.

Since the abdication of Klaw & Erlanger, making it necessary for the Western Vaudeville Association to assume part of the responsibility of placing the firm's contracted acts, a number of acts allegiant to the western people (and holding contracts) have been shifted to the smaller houses without cut in salaries, while others voluntarily agree to accept a reduction.

This state of affairs may prevail until Spring.

FOUGERE CANCELLED.

San Francisco, Jan. 23.

Upon opening at the Orpheum here, Mlle. Eugenie Fougere, who has held headline position in most of the Orpheum houses on her trip to the Coast, found that Mme. Lucerne, a local operatic favorite, had been billed above her.

The French chanteuse immediately went to the house manager and registered a protest. He declined to change the billing, and Mlle. Fougere became still further incensed. The argument waxed hot until M. Meyerfeld, Jr., settled matters with swiftness and dispatch by closing Mlle. Fougere for remainder of the Orpheum's Pacific Coast time, about five weeks.

Fougere has appealed to the French Consul in this city for redress against the Orpheum Circuit.

MORTON STILL OUT.

James J. Morton, the monologist, is still out, though holding a K. & E. contract.

It is said that Mr. Morton may remain away from vaudeville for the next two or three weeks, when he will have a route over the United time given him in settlement of his "Advanced Vaudeville" agreement.

This understanding was given out as contingent upon Mr. Morton accepting the proposition when submitted.

Concerted and persistent refusal to engage an artist so tested and endorsed by the White Rats, the Comedy Club or the Actors' Union would speedily convince the most skeptical that the merry little blacklist is still in a flourishing condition.

An Old Timer.

DAN FISHEL, S.-C. GEN. MGR.

Dan Fishel, who was house manager of several of Klaw & Erlanger's "Advanced Vaudeville" theatres, and last held the executive position at the Forrest Theatre, Philadelphia, left New York Thursday for Chicago, where he will take up the position of general manager for Sullivan & Considine, with headquarters in the Chicago offices of that concern.

Following the shift of Chris O. Brown from Chicago to New York, Fred Lincoln was brought to the Chicago offices from Seattle, where he had directed the affairs of the circuit for some years. Mr. Lincoln's friends and family connections are in the Pacific Coast town, and it is at his request that he has been returned to that point.

COOPER JUDGMENT APPEALED.

The judgment recovered against Vesta Victoria for $1,250 by Bert Cooper, on a claim for commissions, in the City Court recently, was appealed to the Appellate Division of the Supreme Court this week by Henry J. Goldsmith, Miss Victoria's attorney.

Harry Levey and Martin Engel became surety for the payment of the amount if affirmed by the higher court.

A motion was also made by Mr. Goldsmith to reduce the amount to $500 on the ground that Cooper claimed five per cent. only for an amount over Miss Victoria's former salary of $1,500 weekly for ten weeks, whereas the jury returned a verdict in favor of Cooper based upon a computation of five per cent. upon the whole of her salary under the Klaw & Erlanger contract, $2,500 weekly.

Denis O'Brien is attorney for Cooper. The appeal will be argued in a couple of months.

LILY FLEXMORE'S NEW CONTRACT.

Lily Flexmore opens at the Columbus, St. Louis, next week, preliminary to a trip of sixteen weeks in the west.

Miss Flexmore is an English contortionist, who came over here under a K. & E. contract, which did not contain a "fare" clause.

The contract to play the west is a new one, the K. & E. agreement having been destroyed.

CHANGES IN "THE SOUL KISS."

Philadelphia, Jan. 23.

Several changes have been made in "The Soul Kiss" since the opening performance. Lillian Shaw and John Keefe left the show on Tuesday. Miss Shaw may take Norah Bayes' place in "The Follies of 1907" next week.

Collins and Hart left for New York to make up another aerial burlesque "strong act" for the New York opening.

Other changes occurred, but the music of the piece, written by Maurice Levi, has been untouched.

WASHINGTON RECORD BROKEN.

Washington, Jan. 23.

Montgomery and Stone in "The Red Mill" played to $26,000.75 at the National last week, breaking the record for the house.

VARIETY

A Variety Paper for Variety People.
Published every Saturday by
THE VARIETY PUBLISHING CO.
Knickerbocker Theatre Building,
1402 Broadway, New York City.
Telephone { 4022 / 4023 } 38th St.

SIME J. SILVERMAN,
Editor and Proprietor.

Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of Congress of March 3, 1879.

CHICAGO OFFICE,
Chicago Opera House Block
(Phone, Main 4380).
FRANK WIESBERG, Representative.

SAN FRANCISCO OFFICE,
1115 Van Ness Ave. (Room 112).
W. ALFRED WILSON, Representative.

LONDON REPRESENTATIVE,
C. C. BARTRAM,
49 Rupert St., W.

PARIS REPRESENTATIVE,
O. M. SEIBT.

ADVERTISEMENTS.

20 cents an agate line, $2.80 an inch. One page, $125; one-half page, $65; one-quarter page, $32.50.
Charges for portraits furnished on application.
Special rate by the month for professional card under heading "Representative Artists."
Advertising copy should be received by Thursday at noon to insure publication in current issue.

ALLIED PRINTING TRADES UNION LABEL COUNCIL NEW YORK CITY 89

SUBSCRIPTION RATES.

Annual $4
Foreign 5

Six and three months in proportion.
Single copies ten cents.
VARIETY will be mailed to a permanent address or as per route as desired.

VARIETY may be had abroad at
INTERNATIONAL NEWS CO.'S OFFICES
Breams Building, Chancery Lane,
LONDON, E. C., ENGLAND.

Advertisements forwarded by mail must be accompanied by remittance, made payable to Variety Publishing Co.

Copyright, 1907, by Variety Publishing Co.

Vol. IX. JANUARY 25. No. 7.

Ross and Vack join Hyde's "Blue Ribbon Girls" on Monday.

Imro Fox makes his reappearance at the Nelson, Springfield, next week.

Billy Spencer has signed for "The Washington Society Girls" next season.

Russell and Deverne will join the Hagenbeck-Wallace show for the circus season.

Hattie Stewart, Tom Gillen's wife, is slowly recovering from an attack of grippe.

Belle Blanche is giving an imitation of Harry Lauder at the Fifth Avenue this week.

In April Bertie Herron will commence a tour of the Orpheum Circuit, going to the Coast.

John W. Ransome has a new act, and would like to have a showing in New York with it.

Rivers and Rochester, an Australian act, open at Pastor's, Feb. 3, booked by Alf. T. Wilton.

Hathaway and Siegel sailed for England this week. They open at the new Hippodrome, Sheffield.

Lillian Lee expects to play vaudeville on Feb. 10 in a sketch written for her. Jack Levy is handling the act.

The Four Rigo Brothers, for their first American appearance, play the Orpheum, Kansas City, week Jan. 27.

Carlisle and Baker open at the Empire, 'Frisco, Feb. 3, for a three months' trip over the Western States time.

Melville and Higgins played six shows last Sunday, appearing twice at the Union Square, New York and Colonial.

Gertie Hoffman will be the feature of the bill at the Fifth Avenue, week Feb. 3. Jack Levy is Miss Hoffman's agent.

Pauline Hall has received contracts for 15 weeks on the Orpheum Circuit, commencing next month. M. S. Bentham did it.

Ted Snyder, of the music publishing firm of Rose & Snyder, left Sunday for Chicago, where he will introduce his firm's songs.

Harry Mountford and Maud Walsh, the English cross-fire talkers, are having their first engagement at the Novelty, Brooklyn, this week.

P. J. Casey is booking the bill for an entertainment to be held at the banquet given by the Custom House Inspectors at the St. Regis, Feb. 1.

The site for Percy G. Williams' new theatre in Greenpoint (Brooklyn) has been excavated. The house will not open before next season.

Virginia Earl is appearing in her new single act at Norfolk, Va., this week. Three songs and the same number of swift changes are the important parts.

The wife of Fred Brooks, musical director of "The Champagne Girls," was granted a divorce by Judge Blanchard in the Supreme Court on Wednesday.

"The Dainty Duchess" did $5,873 at the Gaiety last week. The house record is just over $6,200. One unimportant extra attraction was in "The Duchess" olio.

The Rooney Sisters were offered European time by the Marinelli office if they could sail immediately. The girls are in Baltimore, and could not arrange to accept.

Victor Williams is in Aiken, S. C., Mr. Williams left on Monday for a four weeks' trip to relieve himself of a settled cold. Before returning he will visit Palm Beach.

Sam Drane has formed a partnership with his brother James, and the pair will show a new act in vaudeville, opening at Pastor's Feb. 24, booked by Walter Plumber.

DeWitt Mott, from "The College Widow" has a sketch by Caroline Edwards. It requires a woman beside himself. Mr. Mott wishes to try it out on the vaudeville "dog."

Hickey and Nelson and Polk and Kollins opened at the Empire, San Francisco, last Monday, commencing then a tour of twelve weeks each over the Western States circuit.

Joe Whitehead, who replaced Junie McCree in "The Girl Question" at the La Salle, Chicago, has been placed under contract for two years by Manager Mort Singer.

Liane D'Eve has completed her time on the Klaw & Erlanger contract, under which she came over here. Miss D'Eve will return to her native France in a couple of weeks.

The mother of Rena Arnold (Mrs. James B. Donovan), of Donovan and Arnold, died at her home in Cleveland on Jan. 4. Mrs. Donovan's mother had many friends in the profession.

Howard Powers, formerly of Powers and Theobald, and last season manager "McFadden Flats," has been engaged to pilot "Gay New York" for the remainder of the season.

Maidee Scott, the English artiste, has two more weeks to play under Klaw & Erlanger. She contemplates sailing for the other side immediately at the conclusion of the engagement.

Justin Tancan, of Tancan, Felix and Claxton, has just recovered from the effects of a recent accident, and the trio are prepared to return to work after an enforced term of idleness.

"They Will All Be Waiting for You at the Train," by Williams and Van Alstyne, and "My Gal Irene," written by Hapgood Burt, are two new songs to be published by Jerome H. Remick & Co.

Murray Clayton and Lillian Drew have given up vaudeville for the remainder of the season, and will join Jacobs, Butler & Lowry's "Merry Maidens," playing parts and doing their turn in the olio.

The Zarrow Trio have closed with the Clara Turner Repertoire Company and vaudeville time is being arranged for them on the United Booking Offices' connections through Alf. T. Wilton.

Maximus, the strong man, who allows an automobile to run over him, rehearsed it wrong while playing at Paterson. The injuries received will oblige a postponement of the Western States time.

Jules Ruby will book the Sunday concerts at the Lincoln Square, commencing to-morrow. M. Schlesinger, the former manager, is now traveling representative for C. E. Blaney, who holds the lease.

It is estimated by someone on the inside that the total cost to the United Booking Offices for acts that already have and will "lay off" with Klaw & Erlanger contracts, foots up the sum of $60,000.

Charles Leonard Fletcher concludes his American season in Pittsburg March 28, immediately sailing for London, where he will play in the Syndicate halls, after which he starts on his second tour of the world.

Ed Blondell left this week for Beaumont, Tex., where he will inspect some oil wells. Mr. Blondell may bring one or two back with him as samples. He says "oil" in vaudeville ought to be valuable from now on.

The Chadwick Trio, who headlined the opening bill at the Burtis Opera House, Auburn, last week, won a gold watch offered by the management to the most popular number on the program, judged by the laughter and applause.

Karl Tausig returned from Europe on the "Mauretania." Mr. Tausig arranged while abroad for the Pall Mall Forwarding Company to represent Tausig's Steamship Agency in London. Another business connection will be entered into for Berlin.

The receipts for the three larger houses on P. G. Williams' circuit, up to Jan. 1 last, are said to exceed by many thousands of dollars the previous season's box-office returns for the same period, notwithstanding the theatrical condition existing during November and December.

Winston's Seals have been booked through the Marinelli office for an engagement at Circus Brown, Buenos Ayres, South America, together with Sie Hassan Ben Ali's Arabs. Both acts leave here in March and reach the South American city via Southampton, England.

J. E. Dunne, until recently principal tenor with "The Toymakers," has a one-act Irish musical comedy written for him by Ernest L. Waitt. It is in rehearsal for an early appearance in vaudeville. The music was written by Dan J. Sullivan, composer of the "Miss Pocahontas" music.

The engagement has been announced of Irving Charles Ackerman, of San Francisco, son of Charles L. Ackerman, of the Orpheum Circuit, and Gertrude Sonnerfeld, a young society woman of San Francisco and St. Louis. Mr. Ackerman is an attorney. The wedding will take place in the spring.

That Percy Williams harbors no feelings towards "K. & E. acts" was demonstrated when Ollie Young and Brothers, whose baggage failed to arrive in time for the Monday matinee at the Alhambra, were agreeably surprised to find that their envelope at the end of the engagement contained a full week's salary.

Charlotte Parry, the protean actress, received a note while at Columbus, O., from Charlotte Parry, dated from 1401 Massachusetts Avenue, Washington. The actress was informed the second Miss Parry's home was in Columbus, and her family was besieged with inquiries as to when their daughter went on the stage.

ATHLETIC CARNIVALS AGAINST OPPOSITION.

The Western Burlesque Wheel is employing "Athletic carnivals," an idea of Tom Miner's, extensively where it has opposition fights or other unusual conditions to meet on its circuit. Mr. Miner is going into the scheme widely, offering to put in the feature for other managers.

The scheme is an elaboration of the plan of putting up boxing or wrestling bouts with local favorites. Usually a big pugilistic star is provided, and surrounded with lesser lights of the ring or wrestling mat.

"Carnivals" are now being held regularly in the Western Wheel houses in Newark, Brooklyn (Park), Jersey City, Boston, Bowery Theatre, New York; and next week will be introduced in Albany and Troy as feature of Tom Miner's "Bohemians." The week following, Montreal and Toronto will be added to the list.

In Brooklyn the added feature is depended upon to attract attention to the Park, very recently opened as a Western burlesque house. The Easterners have kept after the new opposition ever since its inception, in numerous instances having covered up its paper.

In Jersey City the "carnival" is designed to offset the attraction of "amateur nights" newly inaugurated at the Keith-Proctor vaudeville theatre. Miner is a firm believer in the plan's value in "boosting" business and points to his week in Scranton, Pa., when with the feature his "Bohemians" rolled up a substantial profit as against the consistent losses of the other shows with few exceptions.

Joe Gans, who is under the wing of Barney Gerard, manager of "The Bohemians," is used as the star in most of the exhibitions. Next week Mr. Lichtenstein, former manager of the Longacre Athletic Club, New York, is being sent ahead to boom the coming event.

The manager of the Troy house refused to accept a share of the expense for the last three days of the week, and Miner bought him out. He will pay the house a lump sum for its share and himself take the gross.

BANQUETTED SOUBRETTE.

When "The Imperials" played here, Margie Hilton, the soubrette of the show, was tendered a banquet by the Treasurers' Club. Miss Hilton is a Washington girl.

She received a diamond ring during the evening. Members of the company and club attended, as well as many of Miss Hilton's old acquaintances.

A POUND OF AFFIDAVITS.

Fifty-five affidavits, weighing over one pound, were submitted by counsel for William B. Watson in the motion for an allowance of alimony and counsel fee asked for by his wife, Jeanette Dupre, in the divorce proceedings now pending between the two. The motion was denied by Judge Newburger in the Supreme Court.

EASTERN MANAGERS LEAVE.

On Thursday, as scheduled, Sam A. Scribner, Gus Hill and L. Lawrence Weber started upon their ten days' trip over the Eastern Burlesque Wheel.

The trio of managers will go as far west as Kansas City, making several stops, the first being Chicago.

SHEA BURLESQUE MANAGER.

Martin A. Shea, booking agent for the Eastern Burlesque Wheel, and Ed Blondell this week bought control of "The Hyde Show" ("Blue Ribbon Girls"), an organization in that concern, for a period beginning immediately, and running to the end of the season of 1910-11. The new owners pay Hyde a stated weekly sum for the use of the property and assume full control.

The Hyde interests retire from the active management owing to the unwillingness of Richard Hyde to longer have the trouble of directing its management and the inconvenience of keeping James Hyde on the road in active direction of the organization.

The show is at Hurtig & Seamon's Music Hall this week. As soon as the necessary papers have been signed, an entirely new production will be put on. The show will not close for revision, but the revised offering will be put into use as soon as possible.

ANOTHER EXECUTIVE MEETING.

Harry Martell and Henry C. Miner left New York Tuesday to attend a meeting of the Empire Circuit Company Executive Committee, which met in Cincinnati on Wednesday. They are the only two members of the board living in New York. Last week James E. Fennessy was in New York.

No information could be had as to the purpose of the meeting, although it was believed that it had to do with the reported deal by which the Western and Eastern Burlesque Wheels are to get out of one city each, leaving the town without opposition.

Eastern Wheel managers would not admit that such an arrangement had been entered into.

LULU BEESON'S PECULIAR AFFECTION.

Albany, Jan. 23.

While playing a return engagement here with "The Merry Maidens," Lulu Beeson, the dancer, was suddenly deprived of the use of her right leg through an affection of the siatic nerve.

Miss Beeson left for New York early in the week, to place herself under the care of Dr. O'Hanlon, in the doctor's private sanitarium on Lexington Avenue. A speedy recovery is looked for.

CHANGES IN "GRASS WIDOWS."

A number of changes will take place this week in the cast of "The Jolly Grass Widows" (Western Burlesque Wheel) when that company plays Boston.

Henry and Frances, George Hackman and Estrella Wills will retire, and in their places will be Will Fox, Anette Wiltsie and Winnie Richards. Miss Wiltsie left "The Lady Birds" last week, her place in that organization being taken by Lilla Brennan.

OFFERS FOR HETTY KING.

On February 26, Hetty King, with her husband, Ernest Luck, will commence her homeward trip.

Unless she arrives at a decision previous to sailing, Miss King will carry back with her several offers for an American reappearance. One is for a vaudeville tour next season of 32 weeks, while others have been tendered by Broadway managers for musical comedies.

SAM. SCRIBNER ON GRAND OPERA.

Sam. Scribner, of the Columbia Amusement Company, attended the first American production of "Iris" at the Metropolitan Opera House Monday night. Tuesday morning he was heard to complain to a business associate:

"I've been all the way from Grand Street to Grand Rapids, including the Grand Central Palace and Depot, but this was my look-in on grand opera. Can't see it for a minute."

Another theatrical manager, also an opera enthusiast, reports that he saw Scribner in the Metropolitan before the rise of the curtain. The opera opens with a highly technical overture descriptive of an Oriental daybreak. The music is supposed to picture the stillness of night and the slow stealing up of dawn, ending in a crashing burst of music at the appearance of the sun.

In describing the music the manager observed incidentally, "I turned to look at Scribner when the overture was finished, but he had ducked at 3:30."

The yarn recalls a fabulous story in which "Pete" Clark is said to have figured. He wandered into the Metropolitan once and later told his friends the proceedings were so dull he couldn't "stick until the olio."

OPENING SET FORWARD.

Chicago, Jan. 23.

The opening date of Hyde & Behman's "Star and Garter," the new Eastern Wheel burlesque house, has been shifted to Feb. 9. The interior decorations could not be completed in time to permit the inauguration as first scheduled. Paper announcing the opening for Sunday next has been distributed for a week.

The "Rose Hill Folly" Company, which was to initiate the new theatre, will open at Euson's next week, instead of the "Bon Tons." The latter were scheduled to "jump" Indianapolis and play the North Side house, but will fill the week out in the Indiana capital, and come to Chicago a week later. "The Night Owls" will be the first attraction playing the new house.

AN ENTHUSIASTIC BOOMER.

Charles Grant Patton, advance agent for M. M. Thiese's "Rollickers" (Western Burlesque Wheel), was arrested in Albany last week for too enthusiastically booming his show. Young Patton, a brother of the show's manager, formerly was with a circus, and anything that will hold a nail looks good to him for advertising purposes.

That's why the local police found him in the early morning tacking "Rollickers" signs on the trees about the State Capitol building. He was promptly "pinched," but when he agreed not to be misled by his enthusiasm the magistrate discharged him, cautioning him not to paste eight-sheets on the Capitol itself.

KNOWLES' LECTURE TOUR.

The second season of R. G. Knowles' illustrated lectures commences March 5 at Carnegie Music Hall.

On Thursdays of each week commencing then, and continuing until April 2. Mr. Knowles will talk about "Fisher Folk of France and Flanders," "Auld Scotland to New Zealand," "New York: Things You Haven't Seen," "A Visit to South Africa" and "Old Worlds Through New Ones."

OBITUARY

John J. Carey, known in the theatrical profession as Joe Morton and later as Joe J. Mackie, died in Adron Hospital, Punxsutawney, Pa., Jan. 16, after an illness of two weeks. Death was due to typhoid pneumonia. The burial took place from the deceased's late home, at 108 Underhill Avenue, Brooklyn.

Mr. Carey's last theatrical connection was as Joe Mackie in the act of Mackie, Murphy and Mack, playing vaudeville with the sketch "My Son Tommy." Previously he had played the newsboy in Kate Claxton's original "Two Orphans" Company, and had been connected with many other productions, among them being Murray and Mack's "Breezy Times," "Muldoon's Picnic" and Tom Nawn's "Shantytown."

His former partners will continue under the firm name of Murphy and Mack.

San Francisco, Jan. 23.

After suffering from an assault, G. D. Ackley, a composer of popular songs, some of which became famous, died in the Central Emergency Hospital. The body was taken, unclaimed, to the morgue, and he was buried by the county.

Among the songs the composer had written are "The Red Cross Nurse," "My Siskiyou Beauty," "Things Are Not So Nice in 'Frisco," and "He Will Stand Up for His Country."

Olive Evans, wife of Charles J. Stine, and of the vaudeville team of Stine and Evans, died last week in a hospital in this city.

Miss Evans was comparatively a young woman. Her sudden demise was a great shock to her husband and friends.

Galesburg, Ill., Jan. 23.

Jean Sheffer, a member of the Kellar Troupe of cyclists died here last week. The girl was 17 years old and a resident of Toronto, where she joined the bicycle act last summer.

Norman Sheffer, a cousin, attained some note as a trick cyclist, being one of the early "loop-the-loop" riders.

EASTERN TO BE SOLID WHEEL.

With the opening of the Star and Garter Theatre, the property of Hyde & Behman, in Chicago, Feb. 9, the Columbia Amusement Company will have a solid circuit of forty weeks without a lay-off.

There was some talk a few months ago of closing the Indianapolis house for the rest of the season upon the opening of the new show place, but it has now been decided to give up the opening performance in Kansas City on Sunday so as to allow time for a jump from New Orleans.

Hereafter Eastern shows playing the Crescent City will get away on their long Western jump into Kansas City about midnight on Saturday, opening in the Missouri town on Monday. It is said the journey can be made in time to allow of a Monday matinee.

Hitherto the jump has been filled in with one-night stands or the whole company has laid off.

K.-P. WIN INJUNCTION SUIT.

Supreme Court Judge Davis decided this week it was lawful for Keith-Proctor theatres to exhibit moving pictures on Sundays.

The decision was given in the injunciton proceedings brought by Maurice Goodman, attorney for the theatrical managers, restraining the police from interfering with the Sunday performances in the Keith-Proctor theatres, if moving pictures were shown.

Judge Davis in his written opinion said the conflict involved in the questions raised should have the appellate division of the Supreme Court to pass upon them. He made the temporary injunction permanent pending the trial of the appeal.

An injunction procured by the Eden Musee was also made permanent, giving that house of wax the privilege to remain open on Sundays.

The many injunctions obtained by the moving picture people, and the "omnibus" injunction secured by the local organization of film men was practically decided when Judge Davis gave as his opinion that the movng picture show conducted by Lazar Valense at 122 Park Row, and a "penny arcade" run by the same man at 113 Third Avenue, could remain open on Sundays provided the peace of the community should not be disturbed.

The Supreme Court decision in these cases are in confirmation of the opinion expressed by the theatrical lawyers at the passage of the Doull ordinance.

Last Sunday in the Percy G. Williams theatres no moving pictures were exhibited. It is probable though that tomorrow all houses will close the show with a picture series.

MAKES RUBIES ON STAGE.

On February 2, at the Orpheum, San Francisco, will appear for the first time in America, Alice Norton, who comes to this side from the Hippodrome, London, booked by H. B. Marinelli.

Miss Norton is to do something different for vaudeville patrons. She makes rubies, those blood-red jewels, upon the stage, in plain sight of the audience.

It is claimed that this is not a glass-blowing exhibition, but that the young woman actually turns out the jewels in her performance.

MABEL RUSSELL ALONE.

Mabel Russell, formerly of Bruno and Russell, will open Feb. 3 on the United time with a single act in "one." Her partner, Gus Bruno, is seriously ill, and it is feared that he will not be able to return to the stage for some time.

ELFIE FAY IN TOWN.

In town again is Elfie Fay, and in quest of vaudeville time. Jack Levy is commissioned to look out for it.

Miss Fay was reported to have set about this time of the year for her wedding to a naval officer, with a trip to Japan for the honeymoon.

MUSICAL COMEDY FOR SUMMER.

Chicago, Jan. 23.

The Chicago Opera House will probably have musical comedy the coming summer. C. E. Kohl, of Kohl & Castle, is considering it.

Cliff Gordon and "That" Quartet are among those mentioned for the company.

LIVELY TIMES AT COLONIAL.

According to all reports stratas of seething blue air have been shooting in, around and about the Colonial Theatre this week, where Vesta Victoria and Eva Tanguay are equal headliners in the billing.

Percy G. Williams arranged his program at that house this week, and Mr. Williams is supposed to have ordered the billing. He has been impartial.

On the bills their names are boxed in at the top, same size type and space. On one side of the electrical sign in front of the theatre, Miss Victoria is over Miss Tanguay, while on the other side, the position of the names has been reversed.

When one of Miss Victoria's lithographs is discovered on a board, adjoining it is one of Miss Tanguay. The only difference in the relative "headline" position of the two women at the theatre this week is the place on the program, Miss Victoria first appearing.

The English girl claims it is contrary to her Klaw & Erlanger contract, which calls, she says, for "the" headline of each show, while the managers say the contract reads she shall be "a" headline feature wherever played.

Miss Tanguay professes utter indifference. On Monday she received enough flowers to start a greenhouse. Some were marked with tags from out of town, and this is looked upon as "clever work."

The controversy seems to have been outside the theatre all week. It was not noticeable on the stage, no words having passed between the singers. Miss Victoria is reported to have said she is content if her manager is, although considering the spirit of her contract has not been lived up to. She was quite put out on Monday when appearing at the theatre late, she was sharply spoken to. Her place had been changed on the program from the position she occupied the previous week in the same house. Not having been informed of this shift, she arrived at the theatre a little behind time.

Next week Miss Victoria plays at the Alhambra; Miss Tanguay at the Orpheum, Brooklyn. Business has been enormous at the Colonial this week, hundreds of dollars being refused at the box office each show.

Mr. Williams when asked if he would carry the two women around his circuit of theatres in the same way, answered he did not care to contract nervous prostration.

WILLS IN VAUDEVILLE.

Chicago, Jan. 23.

Nat Wills closes his starring tour at Detroit on Feb. 1. The Monday following, he will appear at the Orpheum, Brooklyn, to fullfil his vaudeville engagements as per the agreement entered into between himself and the United Booking Offices last summer, when the difficulty over his contracts was settled.

MOLINE HAS OPENED.

Chicago, Jan. 23.

The new Elite, Moline, Ill., opened Jan. 20. The theatre cost $75,000 and is one of the finest in the State.

Messrs. Friedenwald & Berkell, the owners, also operate the Elite theatres at Davenport and Rock Island, booking through Wm. Morris' Chicago office.

CANCELLED FOR BEING SOBER.

At Keith's, Providence, this week, McMahon and Chappelle and their "Pullman Porter Maids" are absent from the program. The act played at Keith's, Boston, last week. It was routed to play Providence commencing Monday.

Last Saturday night in Boston, after the performance, Tim McMahon, telling his "Porter Maids" how to give the act in "two" for Sunday night at the Boston theatre, the customary place for the Keith weekly bill to appear on the Sabbath, left for his home in New York on the midnight train.

Mr. McMahon's wife, Edythe Chappelle, is in a delicate condition, and Tim wanted to be with her on Sunday. He returned to Providence on Sunday night to be told that another act had been ordered from New York in his place for the week's bill, a report coming in from Boston he could not be found, although he had informed the stage manager of Keith's that his home going was necessary, explaining why.

Tim returned to New York with the girls, without complaint, feeling that while his visit to his wife was entirely justifiable under the circumstances, it had not carried weight in the Keith Boston house.

"I've lost some engagements in the past," said Tim the other day, "for many different reasons, but I'm sure this is the first time in my life I was ever cancelled for being sober."

NO BOOKINGS FROM CHICAGO.

It is denied by Weber & Rush that they have any intention of booking their house in Atlanta or any Southern houses they may be interested in through the Western Vaudeville Association, Chicago. It was reported last week this move was in mind to save railroad transportation.

The firm say they will continue to secure acts for the Southern city from the United Offices.

ACTORS' UNION BRONX BRANCH.

A branch of the New York organization of the Actors' Union will shortly be established in the Bronx. Quarters have been secured in a frame building at 149th Street and Trinity Avenue, and here "Local No. 19," as the branch will be known, will have its home.

The movement was set on foot by a retired circus acrobat who discovered that there were not less than 50 vaudeville artists and circus people, many retired from active work, all living within a radius of five blocks from his home in the Bronx Borough. He secured the use of the building, and made application to the Union for a charter. Officers will be elected and installed next week, and the branch will start with a membership of 25.

"A VILLAGE LAWYER" ABOUT READY.

The cast for "The Village Lawyer," the bucolic play enlarged from Cressy and Dayne's vaudeville sketch, takes to the legitimate road early in February under the direction of the Shubert Brothers.

Other than Will M. Cressy and Blanche Dayne, the principals, Lowell B. Drew, Richard Webster, Jack Gardner and Charles Lane are among those engaged.

NO MOVE AGAINST MORRIS.

No move has been made against the possession now held by William Morris, of the Nelson, Springfield, and the Franklin Square, Worcester.

One of the causes why this has been so is said to be the injunction procured by Mr. Morris enjoining against his peaceful possession being disturbed. The argument on this order will come up before the U. S. Circuit Court in either Springfield or Boston during February.

Up to date, Mr. Morris has paid no rent for the use of the premises since January 13. An official of the U. S. Amusement Company, which is the party to benefit through the payment by Poli of a bonus upon vaudeville's departure from the cities where he conducts houses, said this week no steps of any kind were contemplated against Morris by the K. & E. side.

The report that was out to the contrary was a mistake, said this officer, who had previously informed a VARIETY representative before the injunction proceedings were instituted that Morris would be evicted if he did not obey the order to leave.

It was said this week that K. & E. had concluded to await developments, believing Morris would leave of his own violition in course of time.

This report signified that an agreement had been made with Mr. Poli extending the date from February 3, next, when he would have been privileged to withdraw his $15,000 posted for the departure of Morris' vaudeville from the New England theatres.

The official of the U. S. Company declined to say whether the injunction would be argued by its attorney when the case came up.

William Morris left town early in the week, with the objective point of his trip a secret. It was learned he had gone west, but in what city or cities he stopped could not be ascertained. The agent was expected to return yesterday (Friday).

Rumors still connect Morris' name with the lease of out-o-town theatres, but in the face of failure to confirm these reports by a statement or acknowledgment, the reports do not receive general credence.

GEO. COHAN COMING HOME.

George M. Cohan is on his way home from Europe, having received an urgent cable summons from his business associates to report for duty post haste. A suit for heavy damages is being prepared by the Cohan and Harris clan against the architects who contracted to deliver the new Cohan theatre in Longacre Square in the very immediate future.

It is now beyond the range of possibility for the architect to keep his agreement and it is planned to have Cohan organize the company to open the house and report for duty.

YUILIANS RECEIVE CONTRACTS.

The Eight Yuilians, Italian acrobats, have received a contract for twenty weeks over the Orpheum Circuit next season.

This agreement replaces the contract given the act by Klaw & Erlanger.

Before sailing the Yuilians will play six or eight weeks around New York as extra attraction for the Eastern Burlesque Wheel shows.

MAY YOHE LANDS AGAIN.

San Francisco, Jan. 23.

It does look as though May Yohe had again "picked a live one." A local resident who worries how to spend his money took Miss Yohe for an auto ride, winding up at a jeweler's, where May selected a little trinket costing $3,000. The local resident paid for it.

The former Lady Hope, and one time wife of Putnam Bradlee Strong, was a feature of a 10-20-30 show here. The millionaire read a brief history of her past, written by a press agent, and the auto ride followed.

23RD STREET TO GO.

A morning daily a fortnight or so ago took pains to deny the statement published in VARIETY that the Twenty-third Street Theatre lease was about to expire, making the announcement that Mr. Proctor held a renewal for ten years more, beginning next May.

It may be stated that Mr. Proctor's tenancy will only be continued for one more year from the first of May—at least, so far as present arrangements have been entered into—when the building will be transformed into a modern office structure. The reason for not going into the scheme this year was the inability to secure some adjoining property, held under lease. It is thought the tenants of the annexed buildings will be more amenable to reason if offers are held over for an additional twelve months.

WARNING FOR "A WALTZ DREAM."

A "warning" has been sent out by the Interstate Amusement Company and Jos. W. Stern & Co., giving notification that the sole rights in the English language to the production and publication of the opera and its music are vested in the two firms.

GEO. ABEL TAKES HOLD.

The management of the Geo. Abel Electric Transfer Company has been taken hold of by Geo. Abel, the president of the transportation concern, Mr. Abel having closed his vaudeville engagements for that purpose.

The Abel Company has a garage at 39th Street and Seventh Avenue, where the electric trucks, now numbering ten in all, are stored. A portion of the building occupied is devoted to the storage of baggage, and there is also space provided for the handling of a regular garage trade.

PASTOR'S BALL TUESDAY.

On Tuesday evening, the 28th, at Tammany Hall will occur "the great event" of downtown, when the employees of Pastor's Theatre hold their annual ball.

More tickets have been disposed of for the affair this year than for any previous event. A buck dancing contest will take place about midnight, with both sexes as contestants.

"THE PRINCE OF SPENDTHRIFTS."

"The Prince of Spendthrifts" will be the title role played by Harry B. Lester, the monologist and impersonator, under the management of Al H. Woods.

Mr. Lester has signed with the melodramatic manager for three years. The piece will first take to the road next season.

KATIE BARRY, ARTISTE-MANAGERESS.

Katie Barry, the diminutive English comedienne, in a new role. In partnership with her husband she conducts a popular priced vaudeville theatre on 116th street, between Seventh and Eighth avenues, New York, in a remodelled building formerly used as a cafe and restaurant and called "The Auditorium."

Nine acts are shown twice a day and an admission fee of 10, 20 and 30 cents is charged. As an extra attraction Miss Barry herself appears in addition to running the back stage assisted by her husband, George H. Wilson.

Miss Barry declares that if the scheme is a success she will travel no more, but devote her time to counting profits in her own theatre.

Sam Tauber is interested in a similar venture on the same street, only one block distant.

The theatre will be improved by the installation of new orchestra chairs. In an "Announcement" on the program this week Mr. Wilson gives his patrons the assurance this will be attended to at once. Suggestions tending to the further comfort of the audience are invited.

"Amateur night" is held each Thursday.

OWNERSHIP UNSETTLED.

Youngstown, O., Jan. 23.

Just who will control and operate the new Bijou, a vaudeville house recently erected here, has not yet been decided, although the place has been finished for several weeks.

George Olnhausen, owner of the Temple, and one of the original promoters of the new house, recently disposed of his interests to Buehrle & Shook of Wheeling, also members of the stock company.

Now negotiations are under way which, if carried through will give control of the theatre to Seas & Young, of Columbus and Cleveland. The house is still held by the contractor who built it. A meeting to complete the new deal was held here this week.

LUESCHER AT WEBER'S MONDAY.

Bright and early Monday morning, Mark A. Luescher will take up the management of Jos. Weber's Music Hall.

GET MRS. GOULD'S SKETCH.

Frederick DeBelleville and Ida Jeffries are scheduled to open on the United time next week or the week after in "Mrs. Van Vechten's Divorce Dance," the sketch in which Mrs. George Gould entertained her society friends at the Hotel Plaza this week.

One other person will be included in the company. Kyrle Bellew supported Mrs. Gould in the private showing of the sketch. It is by Edward Van Zila, and is flavored strongly with flippant humor of the "society" sort.

STOCK FOR CLARKE.

When the remaining six weeks of Harry Corson Clarke's contract with K. & E. expire, Mr. Clarke will commence a journey west and south in search of a suitable location for a summer stock company.

Mr. Clarke has an offer of a theatre in Texas, and he may conclude to close that before leaving New York.

"HIP" HURTS.

Cleveland, Jan. 23.

The Hippodrome, now in its fourth week, seems to be cutting wide swaths in the business of the competing playhouses. Its business has been phenomenal, while the patronage at Keith's Theatre has fallen off considerably.

This week the Lyric, a Sullivan-Considine vaudeville house, closed its doors on account of poor business. The talk of establishing Hippodromes similar in scope and general policy to the Cleveland establishment has revived.

The management of the Hippodrome has decided to take off the big spectacle, "Coaching Days," during the height of its success. Next week it will play its 50th performance. During the week of Feb. 3 a new spectacle, "In a Parisian Garden," will replace it. The book and lyric of the new piece are by William J. Wilson, stage director of the Hippodrome.

WARRANT FOR DE LORIS.

A warrant for assault and battery demanded by Alexander Steiner, the foreign agent, connected with the United Booking Offices, was issued last Saturday against John De Loris, the sharpshooter.

De Loris was in the St. James Building, where he met Steiner. A wordy argument was concluded by De Loris striking Steiner a smashing blow in the face.

De Loris is a Greek, and hot tempered. Several fancied grievances stored up against the agent were behind De Loris' arm. During the melee, Al Mayer, another agent, rushed up to the principals, shouting to De Loris: "There you go again. And I just had a week for you."

De Loris in the early part of the week said he would surrender himself.

VISITS MAYOR IN BOX.

Boston, Jan. 23.

Frederic Melville's "Moto Girl" came in for a great deal of free publicity this week, when she visited the Mayor of Cambridge in a packing case. The case was nailed down. Upon being opened, the young woman was lifted out. She maintained her mechanical poise for some time, until the Mayor tickled her under the chin.

Several Boston papers ran special articles with illustrations on the press "stunt."

NEWSBOYS' BENEFIT MARCH 1.

The annual benefit to the Newsboys' Home, tendered by Cohan & Harris, will be given on March 1, next.

P. J. Casey is arranging the bill. Among those who will be seen are the following now listed by Mr. Casey to appear:

Geo. M. Cohan, Victor Moore, Lucy Weston, Emma Janvier, Edna Wallace Hopper, Jack Gardner ("Talk of New York"), Alice Lloyd and the Brothers McNaughton.

STOLL'S REPRESENTATIVE RETURNING.

Before January shall have drifted backwards, Lwellyn Johns, Oswald Stoll's, the English manager, personal representative, will again be at his desk in the New York Theatre building. Mr. Johns was last heard of in Berlin.

MISSION WILL CHANGE POLICY.

San Francisco, Jan. 23.

The Mission, which has been playing Sullivan-Considine vaudeville, closed as a variety establishment last Saturday. Various rumors are afloat regarding its future policy, but no authoritative announcement has yet been made.

It is said James Post will ast as producer when the house reopens under the management of a combination including Sam Loverich and Tony Lubelski, who are reported to have secured control from S. Fried.

There was a report that M. Meyerfeld, Jr., of the Orpheum Circuit, would purchase the theatre. This had no foundation. The Mission returns to the melodramatic field.

ALPHA HOUSE CLOSES.

San Francisco, Jan. 23.

The Alpha Circuit vaudeville house closed suddenly on January 19. It is said the directors refused to stand an assessment levied to meet current expenses.

INMAN WILL CONTEST.

Testimony was being taken before the Surrogate in Brooklyn all this week in the contest over the will of the late Catherine Rowe. John Inman, one of the heirs, was on the stand Tuesday. "Billy" Inman, one of the deceased's relatives, came into the city to be present at the trial of the case. An estate of more than $600,000 is involved in the contest.

On Wednesday "Billy" Inman received a "black hand" letter threatening dire consequences if he testified adversely to "Johnny" Inman.

"Billy" placed the communication with Police Inspector McCafferty, who detailed Detectives Forbes and Trainor to investigate.

The case will not be concluded before the middle of next week.

MANY LLOYDS HERE.

Alec Hurley sailed for his London home last Wednesday. Mr. Hurley's wife, Marie Lloyd, has about five weeks yet to play over here unless her time should be extended.

Before leaving Miss Lloyd will probably reappear at the Colonial, her engagement there to be shortly followed by that of her sister, Alice.

Alice Lloyd and the McNaughton Brothers open at the Colonial March 2 for two weeks, leaving England on Feb. 17. After Alice's engagement another of the Lloyd sisters (Rosie) will appear at Mr. Williams' Broadway house.

GLOBE, 'FRISCO, RE-OPENS.

San Francisco, Jan. 23.

The Globe, a Sullivan-Considine house, which has been closed for some time, caused by building regulations, will reopen on Sunday with a bill of Sullivan-Considine acts.

The Globe is one of the largest theatres in this section of the country.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Boston, Jan. 19.

Editor VARIETY:

For the benefit of the many friends of my wife, Margaret Daly Vokes, I wish to state that owing to ill health she has found it advisable to discontinue her tour with me in vaudeville and retire for a time to a private sanitarium at Rutland, Mass.

We are informed by our physicians that with the perfect rest, the pure air and skilled attendance at this famous resort, Mrs. Vokes will speedily recover her health and strength. That she is able to undergo the vigorous out-door treatment as prescribed for the patients there is in itself assurance of her speedy recovery.

Harry Vokes.

Johnstown, Jan. 15, 1908.

Editor VARIETY:

We have been informed and know to be a fact that Lemules and Schofield have stolen our entire act, all the talking and crazy comedy. We worked on a bill with them week Oct. 28, when they were doing a black face act. In no way were our acts alike.

It's a mighty hard task when one thinks of original ideas, and they are stolen by choosers that can't originate themselves.

Miller and Russell.

New York, Jan. 18, 1908.

Editor VARIETY:

In your issue of January 11, was a communication signed by Glover Ware, of "The Village Choir," in which he states "The Country Choir" is a steal from his act.

Allow me to state a few facts regarding these two acts in question. I originated and produced both acts in vaudeville. Mr. Ware was a singer in the "Way Down East Company Choir" in vaudeville, but after three years under my management during which time I signed and made all contracts, he refused to recognize me and I then organized a new combination and title for a similar act and named it "The Country Choir," which title I also claim. *Wm. Josh Daly.*

Editor VARIETY:

There is an act calling themselves the "Cycling Bordwells." We wish to say we were the first to use the word "Cycling," and people who are using same would greatly oblige us by dropping it.

Cycling Carrolls.

Chicago, Jan. 15.

Editor VARIETY:

This is intended as a warning to artists going to the Alvin, Mansfield, O. The manager has a habit of closing acts.

On Tuesday (week Jan. 6) he closed a "sister" team and myself, reason not given. Two acts came on from Chicago, one of which was closed.

A comedian who was "laying off" in the town was then engaged and he was also closed. On Thursday the manager came and asked me to go back to work, which I did. Despite the fact that I was playing, I got a letter from the booking agency stating my time was canceled.

Only one day out of the four I worked did I have a light in my cold dressing room. *Ralph Connors,*
Ventriloquist.

Editor VARIETY:

In the Forum of VARIETY, dated Jan. 11, there appeared a letter from Will H. Fox accusing me of using his name. I have used the name of "Will Fox" since I have been in the profession, and not "Will 'H.' Fox."

The reason my name appeared with the middle initial "H." in one of your late issues in an article headed "Burlesque Comedian Serious" was due to a mistake made by your correspondent.

Hope you will publish this for the benefit of Will H. Fox. *Will Fox.*

Pittston, Pa., Jan. 12.

Editor VARIETY:

Noticing in VARIETY a letter from The Hallbacks concerning the "report" by (critic?) Miller, of Shamokin, Pa., would suggest that perhaps he is trying to be a joker.

At each performance in the same house there last week we received more applause than any act on the bill. We also learned that the above mentioned act had met with a similar success the previous week.

Strange to say we received the same comment of "fair," so it is obvious that Mr. Miller's criticism in both cases was indeed unfair. *Atwood and Terry.*

Waterbury, Conn., Jan. 21.

Editor VARIETY:

To avoid mistakes will you inform one Fred Warren to use his middle name to prevent me from receiving his mail, as I have received several letters not intended for me. I am the original Fred Warren, of Warren and Blanchard.

Fred Warren.

Evansville (Ind.) Sanitarium
Jan. 7.

Editor VARIETY:

Will you speak for me a word of thanks to my friends in the profession who so kindly remembered me in my illness? I was left here six weeks ago, suffering with appendicitis. I underwent three serious operations successfully, but will be unable to work again this season.

I leave here for my home in New York on Jan 11. Am very weak still and unable to walk alone.

Loretta Claxton,
(Formerly with "Yankee Doodle Girls" Company.)

Jan. 20.

Editor VARIETY:

Barrington and Martell, formerly known in the act called "The Parlor Rehearsal," have not the original Miss Martell, who created the part of the slavey, written for her. Will you please contradict it, as I always met with great favor in the character and do not wish to be confused with anyone else.

Miriam Martell.

"BOB" HILLIARD IN FIGHT.

Baltimore, Jan. 23.

Robert Hilliard, who is playing in his sketch "As a Man Sows" at the Maryland this week, had a personal encounter on Monday with the house manager, F. C. Schanberger.

Mr. Hilliard claims the stage crew jumped on him in a body, throwing the actor to the ground. Hilliard admits losing the fight.

In a statement to a reporter of the Baltimore "Sun," Mr. Schanberger proudly says he bested Mr. Hilliard single-handed; that he weighs 60 pounds less than the actor, and that no stage hands interfered. Schanberger talked freely to the newspaper man, apparently without thought or care.

The fracas occurred between 12 and 1, at noon. Mr. Hilliard called the stage manager's attention to the setting for his act. Schanberger was standing in the orchestra, and intruding himself into the conversation, was invited in belligerent terms by Hilliard to come upon the stage. This he did, and the fight immediately began.

The belief is that another battle will occur with the termination of Mr. Hilliard's engagement, Saturday night. Joseph Kernan, son of James L. Kernan, the theatre's owner, is much interested in the controversy.

It is reported that one of the stage "grips" said he "would do worse" next time, which has tended towards a belief in Mr. Hilliard's account of the stage crew attacking him.

JOS. HART AGAIN ACTIVE.

Following the lull in vaudeville affairs, Jos. Hart, with (for him) a long rest to his credit, has again buckled on the harness of activity.

Mr. Hart has purchased a large interest in "The Spook Minstrels," and will send the act west, first duplicating it for other circuits. Will Youngson retains his share of the production, and will remain with it.

A dramatic playlet by Lou Morgan, named "The Police Inspector," requiring three people, will also be sent to the westward under Mr. Hart's direction.

"The Mystic Pool," which lately came into Mr. Hart's possession, is being revised for a vaudeville trip, and Stephen Grattan, now playing in "A House of 1,000 Candles," has a western comedy in which Mr. Grattan expects Mr. Hart to place him in vaudeville, when his connection with the legitimate piece comes to an end.

Besides this, Mr. Hart is directing his many other vaudeville numbers, all now booked. Carrie DeMar, his wife, is at the Fifth Avenue next week.

HAINES FOR AWHILE.

M. S. Bentham has had the booking of Robert T. Haines in a vaudeville sketch placed with him to secure about twelve weeks' time.

Mr. Haines is now with "The Heart of Maryland." He played a brief spell in vaudeville a couple of years ago in a playlet written by his wife, Genevieve Haines.

CASEY TO OPEN AGENCY.

The whereabouts of P. ("Pat") J. Casey after the severance of his business relations with Klaw & Erlanger have about been determined by Mr. Casey himself, it is said.

The present K. & E. general vaudeville-trouble-adjuster of vaudeville contracts will branch out as a vaudeville agent on his own account.

Mr. Casey has worked out a new idea for the agency business, which, it is understood, he will place in practice by March 1. "Pat" will not divulge his scheme for publication, but those to whom the details have been made known say it is a practical and feasible improvement of large dimensions over any attention heretofore offered vaudeville artists by their representatives.

A suite of offices in the vicinity of Broadway and 42nd Street will be occupied by "The Casey Agency." It may occur that the New York Theatre building will be Mr. Casey's business address.

ORDER FOR ACTS TO WORK.

The order went forth in the United Offices this week that the "K. & E. acts" must be taken care of. A special meeting was held there yesterday (Friday) to talk the matter over.

This week twenty-one "K. & E. acts" are "laying off," no time having been supplied by the United. At the meeting Friday it is understood instructions were given to the effect that all K. & E. contracts be hereafter taken care of each week.

LEAVE SHOW SUDDENLY.

Philadelphia, Jan. 23.

Dave and Bessie Kramer are not with "The Dainty Duchess" this week. They left the show last Saturday night after the performance at the Star, Brooklyn, and did not return. Kramer was one-half of Morris and Kramer, who gave an olio act besides taking parts in the pieces. The two Kramers did "The Merry Widow" burlesque.

Phil Isaac, the manager, made up another couple for "The Widow" bit, and by a peculiar coincident found a dancer here who bears the name of "Cramer," so the olio act is now called "Morris and Cramer."

LUCY WESTON IN PHILADELPHIA.

Philadelphia, Jan. 23.

Lucy Weston, the English singer, appeared in "The Follies of 1907" at the Forrest last Monday night. Miss Weston was a special attraction. She was immensely liked.

For three or more weeks Miss Weston will continue with the show. She may take the part which will be left vacant to-morrow by Norah Bayes' retirement from the cast. Miss Bayes will take a trip to Italy. She says the reports of any disagreements with the managers or members of the company are erroneous.

"In all my experience I have never met a more congenial crowd," said Miss Bayes, when asking that the reports be denied.

Upon Miss Bayes' departure, Miss Weston may continue on in the part now played by the former.

Before sailing for the other side, Miss Bayes will seek a week or so in vaudeville, playing the varieties with permission of Mr. Ziegfeld, to whom she will remain under contract.

LONDON NOTES

London, Jan. 11.

It is evident new combines are being schemed and dreamed, that war councils are being held and the weapons of war sharpened, the objective being England's proudest circuit, the Stoll Empires. We were first told of a new syndicate with huge capital, which would have many ventures in fighting line by the autumn season, starting August Bank Holiday, 1908.

After throwing out this feeler in the papers, two weeks' silence followed, till the Chronicle two days ago announced in big letters on its bulletin boards a new "Music Hall Ring," under the joint control of three managers. Then followed a delightful contradiction, showing how some reporters are all at sea when they get on a music hall subject.

As the article specified houses in Brussels, Paris, etc., etc., it is plainly evident that Barrassford is in the scheme, and counting his projected Nottingham house, the genial Thomas now has nine halls. He is joint owner with Macnaghten of the Britannia, now dramatic, and for some time past has had such a friendly anti-barring agreement with that gentleman that we may be sure he is the second party. Frank's latest list of variety halls is fourteen, which with Barrasford's nine makes twenty-three. In considering a third party we find Gibbons, DeFrece and Broadhead with twelve halls each, so any one of them would make thirty-five halls, while any two would make forty-seven. Four managers with forty-seven halls could easily swell the number to match the weeks of the year, fifty-two. Thus the Barrassford-Macnaghten Britannia might be switched from drama to variety, making forty-eight, while at Liverpool the three "Palaces, Ltd.," are getting on the market through the courts, and having been formerly on the DeFrece tour might be gotten back under the new deal. This would leave only one hall needful for each week in the year. For that matter the number could be made up from Macnaghten's half a dozen dramatic houses.

Should these people go together there would possibly be a booking arrangement in the first instance, with possibly a later incorporation as one financial concern. As to the effect on salaries, the inducement of a year's solid work might bring some turns to cut figures, while in other cases a fierce fight for talent might boom some salaries higher.

Stoll continues to do well with Coliseum, and is playing some acts which, without his aid, would probably never play the West-end till the world's-end. Hitherto many good people could only see the West-end as Moses saw the Promised Land—afar off. It is understood a non-barring arrangement is under way between the Coliseum, Oxford and Tivoli. Quite likely some syndicate shareholders have stock in the new Coliseum Company.

Last Sunday the Grand Order of Water Rats had its installation of new officers, W. H. Clemart, lately prominent before the Arbitrator, and president of the Music Hall Artists' Railway Association, being elected King Rat. Fred Ginnett is Prince Rat, Mr. George D'Albert Test Rat, Charles McConnell Musical Rat, Edwin Brown, Bank Rat and W. H. McCarthy, Scribe Rat.

The Water Rats of London are best known, in New York, as the lodge to which the White Rats trace their slightly variant name. Charity, sociability and the improvement of music hall conditions are its main objects and its power in the V A F and every other music hall order of consequence must be very frankly acknowledged. The order was founded in 1889, and originated in the fact that Joe Elvin, Jack Lotto, Joe O'Gorman and one or two others were interested in a fast trotting pony called "The Water Rat," a painting of which now ornaments the lodge walls.

The order is rather exclusive, and theatrical fame does not count altogether, as outside the essential of having performed at least two years in England, the main qualification is being considered a "good fellow." Though most of the stars are "Rats," there are some very clever artists who will never get into the "Rats" because they have not the full hallmark of human goodness. Election must be absolutely unanimous, each member being written to in the matter. Hence it is no easy thing to become a "Rat." The late Dan Leno was a member, and among present members may be cited Little Tich, Eugene Stratton, Paul Martinetti, The Poluskis, Horace Goldin, Harry Tate, The McNaughtons, Paul Cinquevalli. The invitation balls of this order are considered very select affairs, and their yearly outings on Father Thames are enjoyable. Expulsions are rare, and must be confirmed at four consecutive meetings.

The action of the "Rats" against Wood is only one step in the process of purging the halls of objectionable items. As showing the trend we may note that the London Pavilion has definitely discarded wrestling. The ugly affair Friday night last week, when the police were called in, and some people belied their fine clothes by recourse to punch and parry, firmly decided the management. Frank Glenister is himself a fine type of the gentlemanly sport, but above all things he is jealous of the name and fame of his hall, and after condoning a first affair in the hope that it would never be repeated, subsequent disorder made the present action imperative.

The statement that no American except Houdini ever packed an English music hall is equally wild. Dick Knowles was jamming them to the walls during his last trip here, and he is only one out of many. One of the original Wesley Brothers, whom your correspondent saw down the Bowery many years ago, has packed many a music hall here. They call him Eugene Stratton now, and seem to forget that he came from Detroit.

GERMAN NOTES

By OLD NICK.

Berlin, Jan. 8.

George Bonhair has been on the sick list.

Willy Knox, juggler and "champion (?) Diabolist," has been canceled by Director Bush. Knox forgot to scratch out the "incompetent clause." Foolish thing to overlook.

Artists accepting for Germany and Austria will do well to have all the clauses explained thoroughly. The contracts in the "Vaterland" are full of fouls. When signing contracts be sure and have a limit clause inserted, stating the confirmation must reach you by a certain time.

Several managers travel around, have all the good acts signed and so speculate. They bar the artist from going to his town and deal with the "copy act." Nice game, isn't it?

Some of the managers here want what the V. A. F. caused in England. They will get it soon, if they continue taking advantage of the acts that depend so much on their merits.

Fred A. Brant, from Broadway, manager of Kitamura's Japanese enterprises, is to be seen Unter den Linden. There is a lot of guessing among the agents what he is here for.

Why don't they? There is a modern music hall in Paris; also Brussels. Each is a success. Many are of the opinion that there is a fortune in such a hall here.

The Kremo Family are also at Circus Busch. They are also giving a wonderful show and help to draw the crowd. The "water pantomime" with "diving bells," similar to the New York "Hipp" show, is still the attraction, and no doubt will hold the sway all the season.

Circus Schumann has a new pantomime called "America in the Days of Slavery." The "panto" is in four acts. 1—On the Plantation, Picking Cotton. 2—In the Mountains. 3—Slave Market, and 4—New York in 1907. During the first and second acts there is singing and dancing, good old "Suwanee River" and other songs well delivered by about one hundred and twenty colored people, mostly from Broadway. There is a lot of "ginger" in the whole thing, and in "New York, 1907" you can see an "up-to-date" fire engine and American fire-fighters.

Max Berol-Konorah is now to be a paid president of the I. A. L. and he will have pretty much his own way in dealing with the unscrupulous so-called managers. It is about time matters were regulated, and all future dealings conducted in a business-like way.

K. & E. TAKE VAUDEVILLE HOUSE.

Ottawa, Ill., Jan. 23.

It is reported here the Klaw & Erlanger "syndicate" has taken over the Lyric, Ottawa's only vaudeville theatre.

The future policy has not been stated.

CANCELS FRENCH PANTOMIMIST.

London, Jan. 11.

Percy G. Williams, of New York, has cabled Severign, the greatest of all French pantomimists (now playing at the Palace, London, with his troupe), canceling his engagement for New York in February.

Severign was in a high state of French indignation when seen, threatening action galore against Mr. Williams for damages to his reputation, and so on.

He is a great artist, and no one doubts over here he would have met with much appreciation in America.

CANCELS MORRIS FOR UNITED.

Charles H. Burke, Pat Touhey and Company, who were to have appeared at the Nelson Theatre, Springfield, Mass., this week, failed to play.

It is said that a contract for fourteen weeks issued by the United Offices was the persuader which induced the act to break its Morris agreement.

The case was laid before R. C. Mudge, president of the White Rats. The outcome has not been made public. Mr. Burke is a White Rat; Touhey is not.

Archie Boyd and Company were secured to replace the cancelled act.

KING LOUIS' PICTURE SHOWS.

King Louis, of Ziska and King, states he will have two "picture shows" in operation soon under his own control. One will be at a new stand in Long Island City, while the other will be purchased in Flushing, close by.

"King Louie," whose name has a regal sound, says after due figuring he is convinced that with conservative management there is a livelihood for anyone in a moving picture establishment.

The manager of the Flushing place about to sell his enterprise has been counting up from $25 to $50 weekly profit without removing his feet from the piano cover. His only reason for selling is that the time occupied in counting nickels and dimes wore down his finger nails so close the manicure pronounced him hopeless as a patient, and he was in danger of social ostracism. King Louis is willing to take a chance.

MOZART'S 16TH.

Lancaster, Pa., Jan. 23.

On Monday, Jan. 27, the Mozart Circuit adds another (the 16th) to its chain of vaudeville houses.

The Auditorium at York, Pa., then opens. It is new, having been built by the Auditorium Company, of which B. C. Prentz is president.

The cost of the new theatre is said to have been $100,000. It has a seating capacity of 1,600. Six vaudeville acts and pictures will be given three times daily.

VOTE AGAINST OUTSIDERS.

The Vaudeville Comedy Club has voted against the admission to its membership roll of any one not connected with the theatrical profession, in accordance with the theories under which the club was promoted.

It is said that quite some discussion has resulted over the question of the eligibility of "outsiders," and there is a move on to amend the constitution, effectually barring out the layman.

MOVING PICTURE NEWS AND REVIEWS

"HERALD" ATTACKING "PICTURE SHOWS."

An attack this week by the New York "Herald," following the Boyertown fire, upon the "moving picture shows" in Greater New York bodes trouble for the exhibitors. The several city departments to which the matter was referred "begged the question" until the Mayor finally called for definite action.

Now the Building Commissioner states no more permits for new places will be granted.

As there are, conservatively estimated, 350 moving picture exhibitions in Greater New York, the poor people's amusement may be carried on as before, but by the new ruling cannot be extended at present.

FILM CONVENTION POSTPONED.

The convention of film manufacturers and renters for Buffalo, Jan. 25, has been for a third time postponed.

Feb. 8, same place, is now the announced time for the final and definite organization of these all important factors in the moving picture industry.

Meanwhile the exhibitors have done nothing to protect their interests, as against the consolidation of the "men higher up."

AFTER SUNDAY SHOWS.

Evansville, Ind., Jan. 23.

"The Nightingales" (Western Burlesque Wheel) played at the People's Theatre here last Sunday under the surveillance of the local police. This action was taken upon orders of Mayor Boehne, who claimed to have received information that shows given here on Sunday have been "out of order." No further action has followed.

"PICTURE SHOW" BIG SUCCESS.

The astonishing statement is made that under the newly established policy of moving picture entertainment the Bijou Dream (formerly K.-P. Twenty-third Street Theatre) is rolling up gross weekly receipts approximating $2,800 and showing a bigger profit than at any time during its vaudeville career.

B. F. Keith has taken personal charge of the house, and is deeply interested in its development, while George Moran, an acting manager of the press department of the K.-P. interests, is temporarily house manager.

Incidentally it is learned that the Columbia Amusement Company tried to get the house for burlesque, while the popular price legitimate managers were likewise competitive bidders.

TEN THEATRES CLOSED.

Memphis, Tenn., Jan. 23.

Following the Boyertown, Pa., fire disaster, the local authorities have declared that fire regulations must be obeyed by managers of picture shows and popular-priced vaudeville houses. The Building Commissioner has ordered ten places of this character closed until they have been brought up to the standard of safety required under the city ordinance. Their cases are pending before the City Council.

INCREASE PICTURE SHOW.

A change has been made in the presentation of moving pictures at the 23rd Street Theatre (Bijou Dream), by the addition of three more reels of pictures each week, making nine in all shown during the three weekly complete changes of program, as well as three complete changes of songs and illustrated travelogues, beside the usual addition on Sunday of a series of religious and semi-religious pictures and songs.

McCUTCHEON REJOINS OLD FIRM.

Wallace McCutcheon, after several years in the employ of the Edison people, has returned to the American Mutoscope and Biograph Co. as producer of their supply of new films. In this same capacity Mr. McCutcheon served the Biograph Co. when that firm was the first of American film manufacturers.

"The Merry Widow."
16 Mins.
Bijou Dream (23rd Street Theatre).

"The Merry Widow, with original music, by courtesy of Henry W. Savage," was the announcement of the latest thing in motion photography at the Bijou Dream. The Bijou Dream management (which for the present consists mostly of B. F. Keith in person) secured the exclusive rights from the Kalem Co. to exhibit the film for its first week, starting Jan. 20. It is the manufacturers' idea that by presenting scenes from current New York successes, residents of the provinces will have an early idea of what is being done in a musical way in the metropolis. "The Merry Widow" has, therefore, been reproduced in several scenes, with the impersonators of the various roles appropriately costumed. The film was photographed to the measure of the original music, while the participants sang and acted their several roles as in the original presentation. Without music the film would be utterly unattractive, as there is no comedy element, and the various scenes have no value merely as photographs. The music is played throughout the sixteen minutes the film runs. There are three vocal numbers. The scenes are transposed to make the famous waltz the closing view, and the picture holds the interest of the curious but did not arouse enthusiasm when first presented. The idea might, it would seem, be better applied to the old and popular operas, such as "The Mikado," "Pinafore," "The Chimes of Normandy," etc., for with these old favorites a large percentage of any sort of a moving picture audience would, presumably, be familiar. The film is photographically excellent, but "The Merry Widow" would seem to have its greatest value in the advertising opportunities it affords, in cities where the vogue of the Savage productions, in New York and Chicago, is a matter of general knowledge; but it is a question whether it would be of any value whatever to an exhibitor in the average city or town.

"The Hostage."
Bijou Dream (23d Street Theatre).

Although this film was shown at the Bijou Dream (old Twenty-third Street Theatre) on Monday afternoon it was also on exhibition at several "picture shows" throughout the city the same day. As the film was first issued from the Pathe salesrooms on that day, its general use is an index to the lively competition in the moving picture business. "The Hostage" is a Western picture, produced in France, and tells a clear and intersting story. A young girl is shown driving to a cowboys' camp with their dinner in a basket. The spies of a band of outlaws discover her, and while driving home from her mission, she is captured. Word is sent by her escort that she will be held for ransom. A young lad is shown as a volunteer to rescue her. He comes upon the outlaw camp while all are sleeping. Cutting the ropes which bind her, they make their escape upon horseback, immediately pursued by the then awakened bandits. The chase brings the outlaws into combat with a rescuing party, and the girl is restored to her parents. The film, like most Pathe productions, verges closely upon photographic perfection, and is colored beautifully in reproduction of the prairie and forest scenes where the action takes place. So good is the work, in fact, that the observer almost forgets that one of the mounted horsemen uses a hatchet as a weapon of attack instead of a revolver. This discrepancy is doubtless caused by French forgetfulness or ignorance of American frontier life. "The Hostage" is a fine production, and an excellent film for general service.

"109 in the Shade" (Comedy).
5 Mins.

After looking over this reel one is moved to wonder whether moving pictures are not ordered in bulk like the coal, and permitted to be shown before they have been inspected. Certainly no one would ever have chosen "109 in the Shade," if there had been any other reasonable subjects offered for selection. A plumber enters a private residence, places his lighted fire pot on the floor and busies himself elsewhere. The maid places a chair over the furnace and the victim seats himself. The plumber is thrown out of the house, and thereafter the same trick is repeated four different times. The pantomime of the subjects is wretched. *Rush.*

HUSBAND WANTS DIVORCE.

Kansas City, Jan. 23.

Herbert M. Quimby, son of William E. Quimby, former U. S. minister to The Netherlands, has filed an application for divorce in the courts here. Mrs. Quimby is known on the vaudeville stage as Mayme Remington.

The couple were married in Buffalo, N. Y., in 1905, while Miss Remington was playing there. Quimby is now a resident of Kansas City.

COURT UPHOLDS SUNDAY SHOWS.

Dallas, Tex., Jan. 23.

Sunday concerts at the Majestic have been resumed. They were discontinued for a time owing to the activity of the authorities.

MURDOCK BUILDING.

Chicago, Jan. 23.

A long-term lease has been secured and bids are now being considered for the construction of a $125,000 theatre to be built in Chicago by a stock company headed by John J. Murdock, of the Western Vaudeville Association. The exact location is not known, but it is in the vicinity of the Stock Yards. The building will be ready for occupancy about Sept. 1.

No information could be secured as to the policy of the proposed house, but it is believed combinations of a higher character will be played. Mr. Murdock is in New York at present on business connected with the theatre. In construction and decoration it will be an exact replica of the modern German theatres in Berlin. The plans were approved by Martin Beck, while he was in Germany. The house will have a seating capacity of 1,728.

ELEANOR GLYN CAUSES SONG.

Charles K. Harris, the music publisher and composer, laid down "Three Weeks" with a sigh. Mr. Harris is so sentimentally inclined he writes ballads. Mr. Harris hasn't read "The Yoke" yet, so Eleanor Glyn's mush novel hit him about right as the real thing in scarlet.

At 4:30 a. m., the same evening Harris found that "Paul" discovered his son was five years old, which happens in the last and only "real" chapter in the book, Mr. Harris awoke with an inspiration. Arising and using "Three Weeks" for a resting place, Mr. Harris allowed his inspiration to run to verse and music.

"I'm Starving for a Sight of You" is the ballad effusion which Mr. Harris worked out, based upon the story of "Three Weeks," and Meyer Cohen, his business manager, is singing it from manuscript several times daily at the publishing office. The song is better than the book.

But Mr. Harris hasn't read "The Yoke." When he does, he will hold the novel with one hand whilst writing a sentimental story-song with an asbestos pencil in the other.

GRACIE EMMETT ILL.

Washington, Jan. 23.

Illness caused Gracie Emmett's retirement from the program at Chase's early in the week. Miss Emmett, who was playing in her sketch, "Mrs. Murphy's Second Husband," returned to New York.

"The Six English Rockers" filled in the gap.

DAVE GENARO NOT INJURED.

A report gaining much currency during the week said that Dave Genaro, of Genaro and Bailey, had been fatally injured in an automobile accident in Newark.

Mr. Genaro and Miss Bailey are playing there this week in A. H. Woods' melodrama, "Tony, the Bootblack," of which they are the stars.

At the Woods office it was stated the report was groundless, and that Mr. Genaro had been in no accident whatsoever.

Joe Edmunds, known as "the how-de-do-man," opens in Winnipeg Jan. 27 with a new act.

PARKS AND FAIRS

Something new in the line of booking acts for summer parks and fairs has been evolved by Arthur M. Hopkins, the agent, formerly of Hopkins & Ingersoll. Mr. Hopkins has had wide experience in the summer amusement branch, both as a manager and an agent, having combined the duties of each at one time. He understands the system which has been in vogue under which vaudeville and circus acts besides bands have been supplied the managers. Probably no one in the country is more familiar with the band situation, including the bands themselves. Mr. Hopkins' scheme is simplicity itself. It appears to have all the advantage the park and fair managers heretofore have missed. He intends issuing each week a list of attractions on hand, with the price opposite each stated in plain figures. Whatever selection is made by the manager will be supplied to him at the figure quoted. To further guarantee the manager he is paying only the actual salary received by the act direct (Mr. Hopkins figuring as agent only) there will be an advertised list of the available acts weekly, with prices also, corresponding with the circular letter. When an act declines permission for its summer salary to be placed in a newspaper advertisement, it will be omitted, but still stated in the letter. In this way, the manager, act and agent will have before themselves in print the figure asked and paid. There will be no two prices. It will allow managers who confer with each other to ascertain if the listed agreement was kept, and will undoubtedly revolutionize the park booking business. That has been sadly in need of repair for a long time. VARIETY printed last summer a list of bookings held by agents in this city who disposed of them to managers at a profit to themselves ranging from 50 to 150 per cent. on the salary paid by the manager as against the salary received by the act. Mr. Hopkins' profit arises from the regulation fee of an agent, 5 per cent. He believes a profitable branch of his booking office may be erected in an open manner of conducting the summer amusement department, and intends making the try. One of the greatest drawbacks to the park manager in a poor season is the amount of loss entailed upon him by the excessive salaries paid acts; in numberless instances salaries which do not entirely go to the acts direct. Mr. Hopkins' system of booking should prove a great boon to the manager, both of the park and fair. It is the above-board style of doing business, with the veils of secrecy removed, making a clearing house where an act can be secured by anyone at the same price to all. For the act it ought to prove a blessing. With an agent seeking only his legitimate commission, no favorites will be played; the manager will take his own selection, the agent furnishing the act for which a requisition has been drawn. Mr. Hopkins says he will agree with a manager to furnish him a complete bill, either in or outdoors, forwarding a program made up of acts with the quoted prices, and list it in the order it should play. Mr. Hopkins now has no managerial connection.

Chicago, Jan. 23.

Announcement was made this week of the projected opening of a new summer park for Chicago. It will be known as Forest Park and will be located on the West side. The announcement is concurrent with the statement that the only summer park now catering to west side patronage, the Chutes, owned by the Chicago Water Chutes Co., will pass out of existence because of termination of the lease under which it has operated for a number of years. The property located there will be subdivided and sold for building purposes. Twenty-two acres, it is stated, have been secured by the new enterprise under a long time lease that carries an option to purchase. Fourteen acres in addition are being negotiated for. The new organization is known as "The Forest Park Fair Grounds Amusement Company." It will operate under a long time franchise granted by the village of Forest Park (formerly Harlem), Chicago. The life of the grant is ten years. Nearly $1,000,000 will be expended in the construction of the new park, scheduled to open June 1. Of this $300,000 is to be contributed by the park company, composed of Chicago politicians, business men and others, who have been identified with Chicago amusements. The officers of the Forest Park Fair Grounds Amusement Company are James J. Gray, president; Henry Waiwurm, vice-president; A. Winterroth, treasurer, and Joseph Grein, secretary and general manager. Thomas W. Prior, conspicuously identified with Chicago amusements, having been connected with Riverview Park last season, and "White City" the preceding summer, will be director of amusements. Work has been carried on in a quiet manner for two months. The property on which the Chutes was located is owned by the Chicago Union Traction Company. The approaching reorganization in traction affairs is an important factor in determining the sale of the real estate. The lease is said to have been decidedly advantageous to the Chutes company, and the concern, although a minor park, is reported to have earned five times its total investment during its life. Some of those interested in the Chutes are interested in the new company, but there is no consolidation, nor anything approaching a fusion of interests. One of the larger producing amusement firms of Coney Island, also interested in New York City, is represented in the formation of the new Chicago enterprise and will bring to the west several sensational riding devices, in addition to other features. Three foreign bands not hitherto heard in this country, are also being arranged for. One of the new riding devices will be perched on a single rail at the top of the enclosure fence, and will encircle the grounds at varying angles and inclines, forming a continuous ride. Immediately within other coasting and gliding devices will encircle the grounds, built in double deck to the height of forty feet, with an automatic automobile track overtopping all. Illumination will be made a strong feature. A modern electric plant will be installed. It will be one of the show places of Forest Park. The projectors announce a policy different from that of other Chicago parks, particularly in relation to hours. The park will not open until 4 o'clock in the afternoon. The park or grove feature will be accentuated to the exclusion of the board walk idea.

Charles Sweeton, treasurer of a local theatre at Evansville, Ind., and Ben. F. Danbaum, who has been connected with Oak Summit Park in the same place for several seasons, have secured a lease on the park for the coming season, and an option for '09.

Sydney, Australia, Dec. 5.

At "Wonderland City" (Bondi) a prize was offered for the most appropriate name for the new air ship. Out of 6,000 competitors your correspondent had the honor of concocting the final selection—"Airem-Scairem." Apropos of "Wonderland" (the Coney Island of Australia); it is not receiving the same support as last year. A mistake has been made in sub-letting nearly all the side shows, with the result one must pay extra to see anything. In fact you are almost charged for sneezing. The Variety Theatre is run on somewhat lax methods. Its treatment of artists has been vile. E. S. Lalamho, the manager, is not responsible for this. The theatre is also leased to another party. Drastic measures are about to be introduced by the proprietor of "Wonderland," in order to assure salaries to artists.

The agitation over the Sunday question in Kansas City threatens painful loss to M. G. Heim, owner of "Electric" park in that city. Last season Mr. Heim opened his new park, which had cost about $600,000, and the authorities refused him a license to sell liquor on the grounds. This was a severe handicap, but Mr. Heim continued on. Now he is fearful that the park will have to remain closed on Sundays next Summer. If that should become true, Mr. Heim will probably abandon the amusement resort for the present, a prospect of profit being impossible under that condition.

The Empire Woman's Orchestra, which was one of the features at the National Motor Boat and Engine Show at the Coliseum, has been booked for a concert tour by Manager Geo. W. Smith, opening at Providence, with Boston to follow. The organization opens a seven weeks' engagement at the Midwinter International Exposition, Tampa, Fla., Feb. 7.

A syndicate has been formed by Toledo capitalists to operate the defunct "White City" the coming summer. The resort will be taken over as soon as mild weather sets in. The capital stock of the new company is $30,000 and the stockholders are Chas. R. Clopp, John H. O'Leary, H. L. Laskey, K. Ritter, E. Burnester. It was incorporated in Columbus. The grounds will be improved and enlarged.

A meeting of the New York State Fair Association was held in Albany last week to deliberate over the prospect of the fairs throughout the State being cut off from the five per cent. appropriation formerly derived from the revenues to the State from the race tracks. About 100 fairs were represented. Around New York City two or three county fair associations held meetings, and voted in favor of the appropriation being dropped. The contention was that they did not wish a percentage of the race track revenues, but would not object to the amount if it were disguised by some other name. It is not believed that this stand will be taken by many of the fair associations. Richmond and Essex counties were the associations which decided race track money might be "tainted."

The union musicians in Cincinnati are talking about cutting the scale now prevailing in that city for open-air entertainments. The Cincinnati rates are higher than those of the Eastern musicians, and the local bands have felt the effect. Herman Bellstedt, a former Cincinnati bandmaster, is organizing a band to tour the country, and has applied for dates at the Cincinnati Zoo. Secretary Draper of the Zoo has favored the bands which charged the cheaper figure, everything else being equal.

C. H. Oberheide, the principal mover in the newly organized National Park Managers' Association, is rapidly recovering from an attack of pneumonia, and it is probable that the meeting of that body which was to have been held Jan. 14 at the Knickerbocker Hotel, New York, but which was indefinitely postponed, will take place shortly.

Manager McBroom, of "Luna" Park, Buffalo, returned a few days ago from a trip to Europe. He has announced the opening date of that resort May 20. Several new features are promised for the coming season.

Bolossy Kiralfy, backed by the same company which financed his venture in Norfolk last Summer, is negotiating for a suitable place at Coney Island for the coming season, for the presentment of "Pocahontas," the only show that made money at the recent exposition in the South. Speaking of Coney Island, an evidence of the stupendous business some of the places do at the seaside resort may be gauged by the fact that the owner of Feltman's Casino rejected with scorn a proffer of $20,000 a season for the frankfurter privilege at his place.

The Atlantic City Steel Pier Co. has arranged with Manager Howard Pew to have Creatore and His Band give a series of evening concerts in the Board Walk end of the pier building for three months, commencing February 1.

I. M. Martin, manager of Chester Park, Cincinnati, closed a contract with the Metropolitan English Opera Company whereby this company will play 10 weeks at Chester. Joseph F. Sheehan is to be the tenor of the company, and they will present stock opera. The company is at present appearing at the International Theatre, Chicago.

MORRIS ADVERTISING IN CANADA.

Ottawa, Canada, Jan. 23.

The advertisement of Willi Morris appears in "The Citizen" t[illegible] A theatre is asked for, or the investment by Mr. Morris with local capital will be made for the purpose of erecting one.

The local manager of Bennett's theatre says it is merely an advertising scheme of Morris'.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

Manley and Sterling, Pastor's.
N. W. Earl, Vera Curtis and Company, Pastor's.
Frank Maltese and Company, Pastor's.

NEW ACTS OF THE WEEK

Mabel Hite.
Character Songs.
15 Mins.; One.
Orpheum, Yonkers.

When, in the course of human events, Mabel Hite comes around to play Hammerstein's, where the "honk-honk" of the taxicab is faintly heard above the orchestra, and the audiences are wise to the subtleties of Broadway types and the refinements of stage slang, she is going to be one large and delighted hit. This will be highly gratifying to Miss Hite, her friends and the Hammerstein semi-professional clientele. But after that where will Miss Hite work? A Lambs' Gambol or a Greenroom Club strawberry festival will be the only place where she will find audiences sufficiently versed in theatrical technicalities to "get" the greater part of her present offering. This is a pity, too, because she is decidedly clever in it. For her opening number she has a "Dottie Dimple" number that is the cream of burlesque characterization, both in dressing and handling, but it is drawn too fine. The second contains a half-developed idea. She enters waltzing with a dummy hung from wires and at intervals carries forward a burlesque on the ventriloquial specialty. The "dialogue" is made up of what in theatrical parlance would be termed "bum gags," Miss Hite making much show of hiding her mouth behind her hand when she answers for the dummy. The fun of the "bit" is the awfulness of the wit. Yonkers took it on its face value, however. The burlesque got past them completely. They couldn't see the "jokes" and it worried them. The question is how many other audiences won't take it the same way. To the initiated Miss Hite makes some of the stuff screamingly funny in her eccentric way, but in its present form its value is doubtful. An Italian dialect number in costume, which gave her no opportunity to clown and another new character song, rather too quiet for the comedienne made up the rest of the act. Miss Hite seems to be venturing upon new styles. The issue must remain in doubt—very much in doubt—until she tries the offering before another audience. *Rush.*

Renier and Gaudier.
"Sister" Act.
14 Mins.; One.
Hammerstein's.

The team returns under its old name, although one of the girls is a newcomer, Miss Sterling by name. The routine has been somewhat changed, singing being put to the fore with rather more emphasis than formerly. The pair open with a popular number and pretty short-skirted frocks, Miss Gaudier changing for the second number to boy's dress. They sing three numbers in all, introducing neat clog dancing between times. It makes a neat, pretty early number. *Rush.*

Albert Whelan.
Entertainer.
16 Mins.; Three (Interior).
Colonial.

Billed as from Australia and as making his first American appearance at the Colonial this week, Albert Whelan scored a success through a variety of specialties introduced into his limited time. Mr. Whelan combines a pianologue with imitations, the latter (termed "impressions") of Chevalier and Harry Lauder, both standing as excellent, Mr. Whelan giving his impersonations, including that of Bransby Williams as "Uriah Heep," in the evening dress in which his whistling entrance is made. Donning his top coat, gloves and hat, Mr. Whelan exits whistling, returning in answer to the applause, asking the audience to whistle the melody over. While this is done Mr. Whelan, for an encore, removes his gloves, top coat and hat, remarks "thank you" to his whistlers, and smilingly leaves the stage finally. A "coon" song is among his budget. While Mr. Whelan from Australia is not a startler, he is a nice young fellow in manner and looks, perfectly at ease and a clean, crisp entertainer. *Sime.*

Maidee Scott.
Songs.
24 Mins.; One.
Alhambra.

Miss Scott's offering is entirely unpretentious. She sings three songs, all unfamiliar on this side, with quiet grace and a certain subdued humor and without special striving after effect. Indeed, her opening song is rather too quiet for her style. It is called "Amen," if one may guess the title from the text. It brings the English girl forward as a country lassie garbed in sober gray, and although she sings it with roguish charm, its point is not sufficiently broad to score. A later number had rather more of the burlesque flavor and gave Miss Scott opportunity for a travestied imitation of a society *grande dame.* This was the best of her repertoire. The other two could not be said to have scored very strongly. Miss Scott was billed for next to closing and appeared "No. 2." *Rush.*

"Ampere."
"The Electrical Demon."
"Miss New York, Jr.," Dewey.

"Ampere" defies electricity. He does it as Volta did—and does—but not as well nor in such a showmanlike manner. The lack of good showmanship is a heavy drawback to "Ampere." A preliminary announcement is made by Dave Ferguson, of the company, who prepares the way for the electrician in a well worded and well delivered speech. "Ampere" should persuade Mr. Ferguson to continue in the act, taking up the matter he now speaks himself in a soft, halting voice, not likely to help him in any way. "Ampere" is probably a "copy" of Volta. For burlesque he ought to be a valuable olio card, but is securing little out of his present act, beyond the natural amount of interest and curiosity an act of this nature is certain to attract. *Sime.*

Manuel Romain and Company.
"Down Music Row" (Comedy Singing and Dancing).
29 Mins.; 5 Mins., One; 18 Mins., Full Stage; 6 Mins., One.
Keeney's.

Manuel Romain has been well known for a number of years in the minstrel world as a singer of ballads. In seeking a vehicle in which to show to the best advantage his tenor voice, which is almost of the freak character, "Down Music Row" was a good selection. It has played in vaudeville before, with other assistants. There is really nothing to the skit aside from the singing and dancing. The opening in one shows the exterior of a music publisher's establishment. This brings out a quantity of talk between Mr. Romain and the Foley Bros. An opportunity for some bright talk and comedy here is lost. The second scene is the interior of the publishing house. The Palmer Sisters are stenographers, and later a "sister" act who drop in to try a new song. A good opening for some needed comedy here is also overlooked. The sisters are good looking and sing a lively song in pretty soubrette costumes. They contribute about the only life there is to the offering. Mr. Roman sings two numbers that scored, although the Italian song should be replaced by something more recent. One of the Foley Bros. does a "sissy" that is not particularly well handled or funny. The third scene in "one" is a poorly painted drop of a minstrel parade. This portion of the specialty was best liked through the well-executed dance of the Foley Bros. In its present form the offering needs life and comedy. There is too much of ballad singing. The act went well at Keeney's. *Dash.*

Lane Trio.
Acrobatic.
14 Mins.; Full Stage.
Orpheum, Yonkers.

Two of the trio dress and work straight in a simple routine of tumbling, while the third in chalk supplies comedy. The straight acrobats offer nothing to attract special attention outside of one catchy bit of Risley work, but the comedy end is capable of development. He is a big fellow built on the lines of Bert Leslie and gets in some odd clown tricks. He should get away from the slavish following of the too common table and chair routine. The three get a lot of action into their specialty and did nicely in the closing position. Further playing will give them smoothness, and they should have no trouble to keep busy on the less important time. *Rush.*

Valoni.
Juggler.
9 Mins.; Full Stage.
Colonial.

Valoni, a foreign juggler, has been playing outside New York for some time. He bears a striking resemblance to Valjean, a noted juggler of twenty years ago. Valoni is opening the show at the Colonial, and is attracting attention mostly through the hand embroidered fancy costume he wears. *Sime.*

"A Quiet Evening At Home" (Comedy) (4).
25 Mins.; Full Stage.
Orpheum, Yonkers.

The sketch is by William Gillette. There is never any doubt about that. His name appears in eight-inch red letters on the billboards, while the casual reader's eye does not detect the names of the players. Why this self-glorification for a mere author. Such extreme distinction for his name appears as a deliberate attempt to deceive the public into believing that the legitimate star is being offered. Mr. Gillette has succeeded in a measure in catching a faint flavor of the modernness and topical aptness of "The Lion and the Mouse," which would seem to have furnished the inspiration for "A Quiet Evening At Home." Richard Robertson (Roy Fairchild) has fallen in love with a Casino dancer, one Mlle. Jacqualine (Mary Moore). They propose to wed but fear the opposition of Richard's father "Railroad" Robinson (Aubrey Beattie), one of those awe-inspiring captains of industry. Richard's mother favors the match and aids them in their plotting. The conspirators arrange to have Mlle. Jacqualine lure father into witnessing a demonstration of her dancing skill and to have mother catch him in the enjoyment of the exhibition. The scheme works out perfectly, and to save himself father introduces Mlle. Jacqualine to mother as her future daughter-in-law. So the way is smoothed. Mr. Fairchild did very well with Richard, making him a manly young chap with a mind of his own, and Miss Moore made up in a graceful dance for her lack of ease in reading her lines. Mr. Beattie might have given his financier more dignity and austerity. This would have given added point to his final defeat. The sketch scored solid laughs at the Yonkers house and should work itself out nicely as a laughing number with a faint touch of dramatic interest. *Rush.*

The Esterbrooks.
Musical.
"Miss New York, Jr.," Dewey.

In the piece now played by the "Miss New York, Jr." Company, the Estabrooks (man and woman) give their musical act during the action. In a setting required for the piece, an impression which would be made by the act working alone in a set of its own can not well be had, as they are now backed up by the chorus girls. Both play on the brasses only, and are musicians who know and understand what they are playing. The opening is well timed, with the players in Hussar costume, while for the finale of the act proper, there is a well orchestrated medley, the selections abruptly and rapidly breaking into each other. A real novelty in the musical line is given for the encore. A set of auto-horns, or perhaps some "freak" combination horn with the rubber bulb attachment of an auto horn, is worn by both Mr. and Miss Esterbrook, hanging from the shoulders by a catch. By pressing the bulbs, the music of a horn is heard, and several selections are played, the audience clamoring for repeats. It is the first instrument of this sort seen. Besides being novel to the sight, it is pleasing to the ear, and would be a big encore getter as a closing number for the act in any house. *Sime.*

(Continued on page 17.)

THE SOUL KISS.

If not too many changes have occurred in "The Soul Kiss," presented for the first time last Monday night at the Chestnut Street Opera House, Philadelphia, it will be a veneered vaudeville bill next week at the New York Theatre.

It is a very light veneer. Just sufficient time is stolen at the opening to give the solution of "The Soul Kiss," and enough time after to finish up the brief story started. Five minutes in all would cover the plot.

While the story unfolds a bit at a time, and when it is thought a break might occur in the regular proceedings, Adeline Genee, whose name is linked in equal sized type with the title, appears.

Monday evening was Miss Genee's initial public appearance on an American stage. In less than thirty seconds from the moment the premier dancer stepped to her toes, the audience was enraptured with her.

Genee easily carries all the glowing advance puffery anent her toe dancing. She is a wonderful mistress of her art. Light as a feather, and with a nimbleness difficult to follow, Genee could have floated outward over the orchestra of the Opera House without causing apprehension. She rises from the stage while on her toes like a bird; she alights like a bird; she looks as trim as a bird, and Genee is a bird.

She is the great big attraction of "The Soul Kiss." It was written around her, and Genee is the center of each finale of the three acts, the first act having been separated to permit of her entrance.

But there is too much of Genee. In a dressing room scene where Barney Bernard as a conventional Hebrew is a foil for her pantomime, Genee practically repeats a previous dance, although in this scene she wears French heel shoes. The dressing room scene may be altogether discarded.

It might easily be imagined that in grand opera where the classical ballet is part and parcel, Genee's sublime grace, together with her pirouettes and toe-walking would be a continued source of delight. In "The Soul Kiss," however, each dance resolves itself into a "specialty." Four "specialties" become repetitions through the similarity of the dancing. In Colonial dress, and of a blonde type, Genee misses the fire, dash and spirit of the toe dancing such as Americans know and like. Her exquisite execution while on her toes brings her "flat-footed" dancing into shadowed contrast. The grand finale to the production is a beautifully set hunting scene, making a weak finish for the whole, but bringing forth Genee's famous "Hunt Dance." In this she appears in a complete riding habit. Excepting the close confines of her skirts, there is naught sensational in this, and it even follows the lines of her previous work.

The production is a series of pictures; none more elegantly arranged than at the ending of the second act, with the large chorus handsomely costumed in a varicolored dressed group. Genee's own ballet corps of nine girls surrounds the premier as on one toe she arises from a sitting posture to her full extended height, standing majestically like a marble statue, a commanding picture of her great art.

Had Genee appeared twice only during the performance she would have been a sensation; four appearances reduced the sensation to greatness, and the greatness applies to her cultivated toes.

"The Soul Kiss" is built on a Faustian theme. J. Lucifer Mephisto while on a tour of inspection, runs across an artist's studio, with the artist mourning for someone tried and true of the opposite sex who could kiss him, and he experience the pleasure of having the warmth of the caress well up from the soul.

Mephis., with his experience as a father confessor to all the bad 'uns, and general knowledge picked up while hearing tales told over the coals, takes the girl (Susette, an artist's model) one side to inform her that the artist must have a year to himself. If, at the expiration of that time, both can place their hands on the book of true love, and still hand over to one another "the soul kiss," Mephis. will give Susette $1,000,000.

To protect his money, the devil lays traps to ensnare the youth, while the girl falls in with Ketcham Short (of Wall St.). Right off the reel, after the compact has been made, Mephis. arranges a set-to with some beauties from the chorus. There is "soul kissing" abundant for a few moments; enough to cause Arthur Dunn and Eddie Clark to leave it out of their vaudeville acts hereafter, but the artist turns down all the young women for one reason or another, and no one in the house blamed him.

In the fifth scene of the third act, Susette and the Wall street man announce their betrothal, while the devil also selects a future mate in the person of a typical Parisienne. It was something of a surprise to learn Mephisto was to take unto himself a wife, particularly as it left the artist only with a turned up collar, but it gave a clear road to the final scene.

R. C. Hertz stepped out boldly as a clean hit from the start, and among the men, before the close of the show, he was closely pressed by Cecil Lean, a very likable young fellow who came from Chicago, where he and Florence Holbrook were favorites at the La Salle Theatre, and ought to become popular in New York.

Mr. Lean and Miss Holbrook work hand-in-hand. Both have numbers, Lean several, and a "clog" song towards the ending made the one spontaneous solid hit of the show proper. Hertz as Mephisto in many disguises added to the high reputation this always excellent actor has enjoyed. Lee Harrison as a "con. man" fitted well into his part, one he had to build up himself.

M. H. Weldon made a most acceptable artist, and Stella Tracey was the bright looking Parisienne who won out the devil.

The third act is all vaudeville, with Collins and Hart handicapped in the realistic setting of the roof of the Singer building, overlooking New York. They are doing a burlesque "perch act" which will probably show to better advantage as time passes.

Gorgeous settings and costumes made all the numbers attractive, and there is some tuneful music in the score, written by Maurice Levi. Harry B. Smith wrote the book and lyrics. The dialogue contains much brightness and newness; it brought laughs by itself.

"The Soul Kiss" is another Ziegfeld "Revue"; and it ought to be a success at the New York. At any rate it has Genee, and Genee cannot fail. *Sime.*

A FIGHTING CHANCE.

When you come to think it over there is a vast deal of impertinence in the cynical attitude of those managers who cater to the popular priced dramatic public. They seem to assume that their patrons are of a very low order of intelligence, and methodically feed than a quality of literary pap that wouldn't nourish the intelligence or stimulate the imagination of any creature above the order of the coy and shrinking oyster.

In "writing down" to what they assume to be the level of their audience they deliberately restrict their public to a very special class, and exclude from their theatres by the quality of the offerings everybody with rational tastes.

If one may judge by "A Fighting Chance," B. F. Forrester goes even further than this, and aided and abetted by Theodore Kremer, aims to gain the exclusive patronage of imbeciles and mental incompetents. Certainly the piece makes no pretense to sane entertainment. Its sentiment is sickly and maudlin to the last degree, a very "crying jag" of a play, with as much sincerity as an ante-election political promise. The Kremer person is at his worst. Kremer's worst in the particular of mushy sentiment and wild blood and thunder melodramatic intensity defies the world

To detail the plot of "A Fighting Chance" would require many folios. Things begin to happen as early as 8:17 (the curtain rises at 8:15), and there is no letup in the dizzy intricacies of the riotous plot until the final curtain. In the interval there is much carnage, villainy and mental anguish—both for the actors and the audience, not to speak of the stage crew which is required to strike and set an average of four scenes for each of the four acts.

Herbert Giffany (Will Crimmins) is the hero, an extraordinarily soft headed and sloppy person even for a Kremer creation. The program says he is a millionaire and owner of "the famous New York jewelry store." His father must have left it to him. On form, he couldn't have managed a milk route. Being a blundering "mark," he falls in love with Jessie Allen (Mildred Hylands), the daughter of a "fence"-keeper and all-'round worthless crook (David Davis). Certain thieves of the latter's acquaintance frame up a job to "frisk" the Giffany establishment of the "Marlborough diamonds," which Giffany jauntily observes are worth $280,000, and poor little Jessie is forced unwillingly to do the dirty work herself.

Of course she is discovered. Mother Giffany (Ada Nevil), who can't see Jessie as a daughter-in-law, manages that. In the whole silly tale Mrs. Giffany is the only person whose motives are really worthy. Of course, some of her schemes for getting rid of the undesirable family connection were open to criticism, as when she bribed a prison warden later to starve Jessie to death, but if one considers what a pup of a son she was dealing with, a good deal of latitude was justifiable. Beside that warden job cost her $30,000. Kremer is certainly no piker. But all this is a digression.

When mother accuses Jessie of the robbery she demands that Jessie be searched. Herbert takes charge of this delicate office. He opens her handbag and there, sure enough, are "the goods." Does Herbert denounce the felon? He does not. He drops the $280,000 slyly back into Jessie's handbag, snaps it closed with decision, and loudly asserts mother was mistaken. So Jessie is permitted to beat it with the loot.

Jessie must return the diamonds. Dick Bennett, "a high class criminal," who planned the job, won't allow this, but compromises, allowing Jessie to make restitution upon her promise to marry him. Jessie assents, but—oh! the abysmal depths of his blackness—he rings in a disguised gambler as the officiating clergyman. So the marriage certificate is not worth its weight in curl papers. Nevertheless, at the opening of the next scene (the 3d of the second act), the audience is informed that the couple are living as man and wife, in "a cheap hotel at the corner of Eighth Avenue and 125th Street" (there was a scattered burst of laughter at this, as there is a one and only hotel so located). Thence the scene shifted, and the bridal apartments were shown, Jessie being still in ignorance that her title to the "Mrs." on the hotel register is phony.

Now Dick Bennett has been involved in a liaison with buxom Alma Chester, a lady crook, who very properly regards this new entanglement as a breach of good faith on Dick's part, and accordingly murders him with neatness and a hat pin, in such a way as to throw suspicion upon Jessie.

In the interval between the second and third acts Kremer got a jury so benighted as to convict Jessie and the third act found her in jail for life—or as she pathetically put it "incarcerated in this awful place until I die."

Herbert still believes in her, and in spite of mother's very proper protestations brings a clergyman in to the prison and marries her on the spot. There was some cynical mirth in the audience when the gambler reappeared in ministerial garb and performed the ceremony again. Only this time, in spite of appearances, he was the real thing, and the marriage was gilt edged.

Then Jessie, with Herbert's aid, escapes from jail. Mother has advance information of the plot, but lets it go forward in the hope that Jessie will get hers from one of the prison guards as she is making her break for liberty. Alma and the gambler are likewise in on the deal, but do not interfere for the same reason.

So Jessie does her getaway successfully until she is pursued by the whole party. In the climax of the third act pursuers and pursued come within pistol range of each other in an unintentionally burlesqued "Eliza crossing-the-ice" scene. There is much firing of revolvers, and the lights are dim. Several of the characters are killed, but owing to the lighting arrangements the audience was robbed of the pleasure of watching their death struggles. For instance, Sammy Silver (Billy Barlow) had inflicted four parodies earlier in the evening and had been doing comedy relief through the whole piece. His sufferings would have been relished.

All the injured are picturesquely spread out in a palace interior for the final act, four in a row. Alma is all in, with two bullets in the chest, and just at the critical moment, after denying the crime for which Jessie was convicted, goes into delirium and confesses all. That lets Jessie and the audience out. *Rush.*

COLONIAL.

To be late at the Colonial this week means the show is missed, for there are no vacant seats after opening time.

Two women, both singers, head the program on the billboards. Vesta Victoria, the English comedienne, is one; Eva Tanguay, the erratic, the other.

Especial attention was given this week by those in the know to the reception each receives. Miss Victoria has the better position, appearing "No. 4," the second before intermission. Miss Tanguay is just before the closing act.

Victoria has always been a favorite at the Colonial. She has staunch admirers among the Colonial clientele, and on Tuesday evening they kept the English girl on the stage thirty-eight minutes. During that time Miss Victoria sang six songs, with five changes of costume, and she could have added "Poor John" in response to the requests.

Two American compositions were among the half dozen. "And He Blames My Dreamy Eyes," the first selection, rather a pretty story-song, but not quite adaptable to Miss Victoria, or perhaps it was the dress worn which removed some of the effects. It is a number for the Bessie Wynn type of singer. "What Did You Marry Me For?" was the other. The lyric could stand bettering. "Man, Man, Man," and "Jujah Island," the latter now worked into a first class comedy selection, were the large hits.

Eighteen minutes Miss Tanguay remained on the stage, three over her usual time. She sang seven songs, and also changed her costume five times. Neither her songs nor her changes were as lengthy as the preceding singer's.

"Nothing Bothers Me," "I Don't Care," and "Success," all abbreviated history of Miss Tanguay's past, were her greatest applause getters. The first two are somewhat similar in theme, while "Success" with the line about "Tanguay booze" may have been a trifle "over the heads" of the Colonial audience, which did not seem to take lustily to Miss Tanguay's enumeration of her fame and troubles.

A couple of new songs were also in her repertoire, with about the same number of new costumes. A "Cupid" selection and costume could be thrown out in the alley without being missed, and there is another late selection of no great account.

Clayton White and Marie Stuart in "Cherie" made up a big card for the bill, while "Konorah" completely mystified the audience with the combination "mind-reading-calculation" act.

The Exposition Four in a varied musical number are backward in retaining a choir boy singing "The Palms," and a section of the baton-spinning encore could be removed if the whole were not. Good dressing, and some quick changes are features of the act, capable of being made more valuable than it is at present.

Coming after the opening card (Valoni; New Acts), "The Four Dainty Dancers," all girls, did some poor singing, fair dancing, and wore nice dresses as their one best.

Albert Whelan (New Acts) was in a good place, and warranted it, while the Ellis Nowlan Troupe, in comedy acrobatics, gave a laughing finish. *Sime.*

Holmes and Holliston recommence their vaudeville tour on March 23. Alf. T. Wilton will direct the act.

HAMMERSTEIN'S.

It's a pretty poor grade of vaudeville that is offered at the Victoria considering that that establishment is perhaps representative of the most sophisticated tastes of the vaudeville public. May Irwin is the much featured headliner, and undoubtedly drew money into the house, but then Miss Irwin earns most of her salary on the billboards. Certainly her unpretentious stage offering is not of the sort to bolster up a variety bill. Everybody has a kindly feeling toward the genial Miss Irwin, and pretty much anything she chooses to do is accepted on faith. This is the fruit of her service as an entertainer. This week she is opening with two numbers that are in the 1880 editions of "Selected College Glees. "I Couldn't Come Home in the Dark" was the other and two short recitations made a very quiet finish. The applause at her exit was real.

Grace Hazard in the "No. 3" place was a substantial hit. She is a striking example of what a clever idea, backed by an agreeable, unaffected stage presence can do in the way of establishing swift and lasting success. Miss Hazard is liked by her audiences because she likes them and expresses her delight in her work with a frank ingenuousness of bearing that is altogether charming. She used her full equipment of operatic airs and costume changes and was then recalled to make her pretty little curtain speech.

Stuart Barnes down toward the finish pulled the show up a bit with his closing number. His methods are quiet and "clean," and he furnishes most agreeable entertainment by his easy style of delivering patter and songs, but not a little of his success is to be credited to a young woman working from a tier box as an incidental of his closing number. She carries out a first-rate little bit of parrying in pantomime and sings several choruses agreeably.

Waterbury Brothers and Tenny did nicely in their comedy musical number, both as to the funniments of the blackface comedian and the straight musical portion. The xylophone trio won the usual reception and the glasses, usually a real infliction, are employed to good purpose. Why the spotlight is deemed a necessary adjunct for this is a question. The specialty is enjoyable enough, but hardly seems to call for the exaltation of the calcium.

Mr. Hymack continues to mystify in his novelty turn. The act undoubtedly causes talk. It seems a pity that he has not some better method of bringing it forward than through the medium of his rambling and inconsequential talk.

Caron and Herbert opened the intermission, rather an important position for a comedy acrobatic team. Caron has the knack of laughable buffoonery and the straight acrobat turns off any quantity of finished mat work. His half and full twisters in combination with backward and forward somersaults were well worth watching, and an "assisted" "layout" was a splendidly executed feat.

Mme. Etoile's horses is a pretty animal act, but it lacks much of the touch and go comedy that is called for by the exactions of the closing position.

Nick Long and Idalene Cotton in a new sketch and Renier and Gaudier a new "sister" combination (both New Acts) were the others. *Rush.*

125TH STREET.

The audiences at 125th Street have ample oportunity to show appreciation for good comedy this week. The house Monday night did not overlook a bet.

George Evans' engagement in Harlem is being billed as his "first New York appearance," a slight mistake. Mr. Evans first appeared in the metropolis some twelve years ago, but there, what's the use of doing a George Young? The comedian is returning all expected of him, and perhaps a bit more. His material, new to the uptowners, made a bull's-eye a second. There are a few new bright remarks on current topics, and a new song at the finish, "O'Brien Has No Place to Go," which caught on immediately.

You liked Bessie Wynn as a boy, didn't you? Sure. You couldn't help it. Everybody did. Well, you will like her just as well as a demure little Miss who plaintively sings "Won't You Be My Baby Boy?" There were several other songs with a pretty change of costume for each. The selections are well chosen with the exception of the second number, for which something better should be substituted. Miss Wynn was a big success in the center of the program.

Mr. and Mrs. Gene Hughes had rather a hard position following a short film of pictures, unavoidably inserted after the opening number. It was not long, however, before the house got the thread of the story, and it easily held them. The playlet, "Suppressing the Press," is filled with good lines and funny situations, nicely handled by the principals. Kenneth Mack seems new to the piece, stumbling over his lines rather badly in one instance, He has but little to do, however.

Gertrella calls her trapeze specialty "A Maid of the Rhine." She is a good looking woman and a first rate performer, but it should end there. The dance at the opening is superfluous. A neater style of hair dress would also benefit.

Robert L. Dailey and Company help the show along with "A Trip on a Trolley." There have been some changes made since the idea was first seen some time ago, but the act in the main remains unchanged. Mr. Dailey handles the quantity of "fly" comedy capitally, and is responsible for most of the fun, sometimes quite rough. A "drunk," a "fat" woman and a good looking soubrette also gain distinction.

Harry Tighe and his bunch of collegians whooped it up in great shape, and the house whooped right along with them. The act is one that is better liked the second time seen than the first.

Work and Ower were moved down after the first show from second to closing, and had rather heavy going following the many good comedy acts. They found the house almost laughed out. There is much that is good in the acrobatic as well as the comedy line in their specialty, and they did exceedingly well considering.

The Wilson Brothers were also on the program. *Dash.*

B. A. Rolfe's "Paradise Alley" company presented its manager, Ralph Durfae, with a birthday present while playing at Bennett's, Hamilton.

Abe Holzmann is away on a two months' trip in the interests of Leo Feist, the music publisher. Mr. Holzmann will go as far as San Francisco.

ORPHEUM, YONKERS.

With most of the big metropolitan attractions lavishly billed in addition to a local Blaney dreadful heralded in prismatic colors and hectic design, a good bill at Jesse Lasky's Orpheum, Yonkers, drew good audiences. If Yonkers is suburban, its home audiences are provincial, in spite of the fact that the aurora of the Broadway lights is visible in the southern sky from the steps of the City Hall.

The Tuesday night audience "bit" voraciously on an interminable rig-a-marole having to do with the fight of the tableware, and passed up Mabel Hite's highly sophisticated witticisms in stony silence. They want their humor handed to them with the union label turned to the outside so they can recognize the goods that father used to recommend.

Miss Hite was breaking in a new single offering in "one" (New Acts). Two other first appearances were of "A Quiet Evening at Home," by William Gillette, billed with the playwright's name much in evidence and its players' identity hidden in agate type, and the Lane Trio, comedy acrobats, who closed the show.

Beatrice McKenzie, Walter Shannon and Company in "A Shine Flirtation," and Mason and Shannon in their novelty comedy skit in "one" shared second headline honors.

There is plenty of sure fire laughing material in the McKenzie-Shannon piece, and for good measure any quantity of exceptionally good singing that will carry it anywhere. The pair have an excellent arrangement to hang their dialogue upon, and although the subject of their funniments is not startling for its novelty it is handled in a fresh way and brightly written. They dress their parts cleanly and play them with easy grace and certainty.

Some of Sam Shannon's intricate slang may have been beyond their comprehension, but they got the ridiculous side of the situation, and Mason's "Dutchman" made 'em laugh, while the singing finish with its illustrated choruses caught the house easily.

The Pelots scored solidly with comedy juggling. The man of the pair makes an acceptable eccentric comedian, verging rather upon the knockabout. He goes in for rough clowning rather strongly, but perhaps he emphasized this for Yonkers. Certainly it paid fat dividends in laughter. The juggling is extremely simple. The familiar performance of catching apples upon a fork held in the teeth was their finish, the usual deluge of miscellaneous vegetables at the close. The close in "one" is stretched out beyond the limit. They should frame up something which brings the woman more into prominence. As it stands she does a lot of heavy waiting during this five minutes while her partner talks without a pause. He does make his talk funny, but there is rather too much of it.

Will and Mabel Caster opened with a very light talking number, framed up on familiar lines and rather old style in material. It was they who did the tableware thing. They offended in the same way later with a wandering narrative about nothing in particular which made its bid for attention on the fact that every second word ended in "ation." *Rush.*

Marie Loftus is back in London, after a successful trip to South Africa. Miss Loftus while there sang "I Love a Lassie."

ALHAMBRA.

The show has undergone many changes in its transition to the Orpheum, Brooklyn, and back again to this side of the bridge. One of its features is the first Harlem appearance of Whit Cunliffe, following his New York Theatre appearance. Mr. Cunliffe was an extraordinary success in the uptown house. His only new number was "My Dictionary," which gave him opportunity for a minute or two of talk. The Englishman is making his way nicely with his American audiences, thanks to his fresh youthfulness of appearance and unaffected attitude. Preceding Joe Welch this week, he was dragged back by the enthusiastic audience and forced to repeat a verse of his final number after the next card had been displayed. The talk of "My Dictionary" is bright for the most part, but a bit less would have kept the turn moving rather more rapidly.

Joe Welch returns to his dramatic character sketch "At Ellis Island." The erstwhile Hebrew comedian has not entirely freed himself from all the earmarks of his old specialty, but he puts a vast amount of feeling and sincerity into the Italian characterization, and realizes the conviction many of his admirers have had that he is a character actor of ability. Mr. Welch is singularly fortunate in the selection of his support. Gertrude Wolf does a splendid bit of "color work" as the immigrant wife. The picture is startlingly true to type, and she plays the part with a touch of grimy realism, immensely effective.

Peter Donald and Meta Carson were moved from "No. 2" to next to closing, and in that important position scored a hit second only to that of Mr. Cunliffe. The pair have a consistent arrangement of talk, singing and dancing, both as to its material and presentation. But they have permitted one incongruity to slip in. It would be hard for them to defend on any ground the presence in their sketch of a pseudo-pathetic ballad of the very latest 28th Street manufacturer. It is altogether out of the atmosphere, and introduces a jarring note in an otherwise harmonious ensemble.

Ryan and Richfield are also victims of a bit of carelessness in small detail. When Haggerty jumps out of the window at the finale with a fire rope about his neck, the coil of rope runs out only about four feet. The whole length should be made to run out. This, of course, is a very small detail in an act that is an artistic miniature production, but laughing successes are made of small details and painstaking care in minute particulars is sure of reward.

In the latter half Horace Goldin scored strongly with his imposing illusion number. The bedchamber trick opened the eyes of the audience, as well it might. No more elaborate bit of skillful mechanism has been shown by a magician. Jeanne Fransioli does a good deal for the act by her personal beauty and smiling grace.

Foresto and his dog, Binns, Binns and Binns and Alcide Capitaine, together with Maidee Scott (New Acts) were the others.

Whiting and the Melnotte Sisters, who played their first New York engagement at the Fifth Avenue Theatre last week, have been booked far ahead, their time running into 1910.

PASTOR'S.

There is much vaudeville at the 14th Street house this week, but most of it is of an indifferent character. As the bill drags out its weary length it becomes a trifle tiresome.

Kathryn Miley is the "extra attraction." She lived up to the position with ease. The management would have to look a long way before finding a better specialty for the place. The house simply "ate up" the comedienne's songs, and would not be satisfied until she had given five or six. Miss Miley is big, and she's good looking with one of those good natured faces you just have to like. This combined with an easy stage presence; also an engaging manner would make her a hit in many houses besides Pastor's. "I'm Afraid to Go Home in the Dark" and "I Got to Go to See the Minstrel Show" were her two big numbers Wednesday evening.

Elsie Gresham and Company contributed the only real sketch to the entertainment. The playlet given "A Domestic Blizzard," has been seen several times under as many different titles. The piece depends in a large measure upon the players. As the female role is all important, the clever work of Elsa Gresham pulled the act through. The young woman received poor support from her "company." The program didn't mention his name. Miss Gresham should seek a new offering without delay. She is wasting time and talent on "A Domestic Blizzard."

Billie Birch and Dorothy Ansel with an act built to their capabilities should place themselves among the foremost of the "sister" pairs. One is a first rate male impersonator. She is a comely girl, with a vast amount of individuality. She sings Hetty King's "I'm Going Away" in the sailor outfit, and gets away with it nicely. Watching Miss King work a few times might help. The other end of the act is rather a good dancer. She makes up so strongly it spoils her looks completely. She appears in a boy's sailor suit also at the finish, doing a "hornpipe" with her partner. It would perhaps be advisable to appear in a girl's sailor dress as long as she does not wear a boy's wig or in any other way pretend to the character.

Blamphin and Hehr did very well with their high class singing specialty. Each has a voice far ahead of the general run. The selections are all of a better grade and nicely handled. It would be better to introduce at least one popular selection for vaudeville purposes. The act scored strongly in an important position.

Shaw, Bennett and Elliott offered a quantity of singing and talk, neither particularly good. The woman should not sing alone. A little dancing would have helped immensely.

Tom Voice did well with his ventriloquial offering. The voice throwing is rather well done, but the figures as well as the talk could stand sprucing up.

Fern and Swisher replaced Ted and Clara Steele. The boys showed a singing and talking specialty of some merit. Dancing here also would have been a pleasant addition. Hodges and Launchmere caught on with their "cat duet," and were a hit of no mean proportions.

Gertrude Mansfield and Company, Stoddard and Wilson, and Welch and Earl are under New Acts. *Dash.*

THE GIRL FROM HAPPYLAND.

The name is the only new thing that this company brings to burlesque. Nat Fields put on the pieces. As a producer Fields is a walking compendium of everything funny Weber and Fields ever did. His memory runs strongly to those table scenes in which the latter were so frequently concerned. Throughout the two pieces at the Murray Hill this week the "restaurant table" stands visible in the wings threateningly, and makes its appearance frequently.

Aside from the "adapted" material there is practically nothing in the entertainment. When Fields branches out and introduces his own matter there is almost invariably a flop. He does this several times. One bright idea designed to win a laugh is worthy of mention. It is during the naval travesty "bit" from "Nordland" that Fields stooped over toward Harry Harvey, the Hebrew comedian, and after biting off the latter's wax nose, made disgusting business of picking it out of his teeth. Then he restored it to Harvey, who moulded the wax back on his countenance. This is recommended as a cute sample of wit. For the rest Fields loafed through two hours of near comedy and stock clowning.

Harvey makes a familiar Hebrew grotesque in makeup and methods. He is concerned in a "shaving scene" in the opening piece, in which the mussiness of the clowning was out of all proportion to its laughing value. It is supposed to be a funny "bit" for a trained elephant act. From time to time money changing feats that become tiresome from repetition are dragged in.

J. H. Brown was among the principals in a semi-comic part, but in the absence of any really intelligent dialogue or business was able to do very little with it. J. Jackson and Sam Hyams were vaguely among those present, failing to attain prominence for the same reason.

Carrie Seitz loomed large above the other women principals. She displayed an unusually elaborate wardrobe, and handled half a dozen numbers nicely. Chief among them was the "Absinthe Frappe" number from "Nordland" with the original "props" and business. Fields used this in burlesque last season. Miss Seitz appeared in tights for the patriotic finale of the burlesque, looking extremely well. The Misses Dora and Wilford were also given a good deal to do in leading numbers. They dressed nicely enough, but were rather pale as soubrettes.

The fourteen choristers are fairly well selected and prettily costumed, but the numbers are not staged with originality.

Sam Hyams opened the olio with a conventional illustrated song turn, followed by Dora and Wilford. The girls sing, and one whistles prettily. This was a novel arrangement, and got away from the usual routine of "sister" acts.

"At great expense Lou and Joe Hurtig present 'The Great Deluge,'" as another olio feature. "The Great Deluge" is a single living picture, and the "great expense" is not apparent.

The Monarch Comedy Four tore off eighteen minutes of crude quartet comedy, interspersed with a very little bit of fair ensemble singing. The old expedient of having a "cissy" man handled by an Irish comedian is worked unceasingly, together with the rest of the familiar catalogue of nonsense. *Rush.*

BOSTON BELLES.

The attempt to re-make Batcheller's "Boston Belles" has fared very poorly, according to the show as shown at Hurtig & Seamon's last week. When playing at the Murray Hill some time previously, the "Boston Belles" was a clean, funny, musical organization, running close to the program description of "The Wanderer from Nowhere" as "The Musical Farce Comedy Conception."

It then told a complete story in two acts and three scenes, without an olio. A little slow in the opening, the second act caught up quickly, and was the nearest approach to comic opera so far seen in burlesque.

At Hurtig & Seamon's, however, a revision had taken place. The former second scene of the first act was made to serve as the burlesque, while for the first part, sections of the first and second acts were thrown together, causing the show, as far as the story went, to close at the intermission. This was so evident many people were then under the impression the show was over.

An improvised olio of three numbers was placed in the first part, to allow of a change in setting perhaps. But such an olio! It consisted of Charles Banks, Minnie Burke and moving pictures. Banks stuck it through in a blackface monologue, although the entire house was "kidding;" Miss Burke sang and danced, doing very well, and the moving picture closed.

Edgar Bixley, with the only genuine specialty in the collection, gave it in the burlesque. It was the hit of the show, and as a pure matter of record, about the only thing in the performance as it is now made up.

Mr. Bixley is also the one comedian in the organization. Fred Nolan plays a "Rube" character, but secures the most laughs from a bedroom scene. The most commendable thing in this was Nolan's skilful handling of the undressing. The show is cleanly clean; even unto swearing, the single oath of the performance being "damn."

Walters and Rice are supposed to have an act, but did not appear in it. Tina Rice plays a spinster, while John Walters is a country "kid." Banks has a dual character, doing well enough when not posing as a single turn.

Bessie Rosa, in a couple of numbers wearing cheap lisle stockings, looked pretty and sang nicely, especially "The Girl Who Threw Me Down."

May Bryant, with an exceptional voice for burlesque, could not sing owing to a cold. It was greatly missed, still there was not much which could have benefited the performance in its changed condition.

Minnie Burke, a soubrette of the brunette type, is new about here. She is a first class dancer, and a spirited worker, with a never failing smile, regardless of the exertion. Miss Burke was an able assistant to Bixley in the latter's act pieced together from a cash register, continued song and dance, and Bixley's playing of the different musicians' instruments, closing with a well written monologue about "money." Bixley is probably the most versatile artist in the burlesque division, having other than his ability as a comedian, together with the minor matters mentioned, an extraordinary vocal range, which he can apply at will.

The chorus is quite noteworthy and im-

(*Continued on page 35.*)

NEW ACTS.

(*Continued from page* 13.)

Nick Long and Idalene Cotton.
"My Wife's Diamonds" (Protean).
30 Mins.; Full Stage (Interior).
Hammerstein's.

"My Wife's Diamonds" was shown at Keeney's some months ago and thereafter shelved in favor of the old Long-Cotton offering. It will probably never advance the pair, being the reverse of an improvement over their established specialty. The sketch tells a rambling story, rather loosely knit and with the dramatic element a bit forced and stagey. Miss Cotton brings her undoubted attainment to bear on a series of thankless roles, but, notwithstanding her skill, the proceedings are very chaotic. Mrs. Harmony loses her diamonds. Both husband and wife undertake to recover the stolen gems on a bet. The husband examines in turn the cook, an Italian boy and a dressmaker (Miss Cotton under various disguises, but fails to uncover a clue, although the dressmaker is the real culprit, having schemed to substitute a set of paste imitations for the real stones. In a roundabout way the husband recovers the "phoney" jewels, while the wife by luck secures the real ones. There are frequent comedy passages and Miss Cotton has a song or so. The various characters introduced were played with the usual skill of the pair, but the plot is confusing and the story unsatisfactory. The trouble is with the vehicle rather than the players. *Rush.*

Davis and Davis.
Songs and Dances.
"Miss New York, Jr.," Dewey.

Jack and Helen Davis are the team. They may have played New York before for all that is known to the contrary. A song by Mr. Davis was well liked, as was the dance which followed by the young girl, a rather pretty miss who could improve her looks by a more dressy soubrette costume. A buck dance on roller skates was the applause winner for the act. No fancy skating is attempted, nor is there comedy in the offering, but the good straight roller skate dancing gave a nice finish to a nice little act. *Sime.*

George Perry and Lee White.
Songs and Talk.
"Miss New York, Jr.," Dewey.

George Perry and Lee White have formed a singing and talking act for this season, playing New York for the first time. Miss White was formerly a single act in vaudeville. The singing of the pair comes first in the reckoning. The talk could be greatly improved. The closing song, "Won't You Let Me Put My Arms Around You" brought several encores, partially caused by the way both Miss White and Mr. Perry worked it, and also by the opportunity it gave for the girl to sing to the boxes. With some well written dialogue, the act would catch much more applause. *Sime.*

NASHVILLE NEXT FOR INTERSTATE.

The Grand Opera House, Nashville, opens Feb. 3, with vaudeville, under the direction of the Interstate Amusement Company. The Majestic, now in course of erection, will not be completed until Spring. Vaudeville will continue at the Grand until it becomes avalable.

Gertrude Mansfield and Company.
"The Girl with the Red Kimona."
16 Mins.; Full Stage (8); One (8).
Pastor's.

"The Girl with the Red Kimona," Gertrude Mansfield's new act, is having its first New York showing at Pastor's this week. Miss Mansfield was formerly of Wilbur and Mansfield. Her work in the present specialty is of a widely different nature from anything she attempted while a member of that team. The title has no bearing on the proceedings whatever, being simply the name of a popular variety artist in whose dressing room the opening scene is laid. That shows Miss Mansfield, "The Girl in the Red Kimona," stealing a short nap in her dressing room from which she is unceremoniously awakened by the stage manager, who announces she has but a few minutes before her turn. In her hurry to makeup there is a quantity of rather good comedy introduced through the introduction of a "Fluffy Ruffles" colored maid, and a "bum ham" dressing next door, who borrows everything that is not nailed down. The comedy is of a good quality. There are many opportunities overlooked which, with the proper working out, should make this part highly entertaining. Miss Mansfield appears before the audience in "one" as the "Girl in the Red Kimona" to do her specialty. She has a pleasing voice and, with the assistance of two nice looking boys with first-rate voices, she does a "getback" song, also a little dance and acquits herself well. Miss Mansfield has the foundation of a very good comedy act. *Dash.*

Stoddard and Wilson.
"The Rat Catcher" (Musical).
15 Mins.; Full Stage.
Pastor's.

Stoddard and Wilson are showing for the first time in the East a comedy musical specialty in which the comedy is the more strongly featured. Rats are not the most pleasing subject upon which to construct a vaudeville act, but this is the theme the pair have chosen to derive their fun from. There is nothing repulsive in the talk, but just the idea of rats is unpleasant to most people, and the material is hardly worth the chance. One of the men is a good musician, while the other has a voice of a sort generally popular in vaudeville houses. It would be better were they to work up a specialty along these lines unless a better brand of comedy can be introduced. A little moderation in makeup would also benefit. The act was fairly well liked in a late position on the program. *Dash.*

Welch and Earl.
Songs and Dances.
15 Mins.; One.
Pastor's.

Welch and Earl are new to New York, although they have played for sometime in the West. They offer a conventional singing and dancing act, which scored in an early position. There is very little talk. What there was seemed to please the Pastor audience, especially the calling off of a dinner order a la Childs. Mr. Welch wears a well fitting suit of white, and uncovered a soft shoe dance worth while. Miss Earl also dresses entirely in white, and sang a couple of songs in a tremulous voice. *Dash.*

VARIETY ARTISTS' ROUTES
FOR WEEK JAN. 27
WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JAN. 26 to FEB. 2, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. When an address follows the name the act is "laying off" for the week and may be written or telegraphed to accordingly. All addresses are furnished VARIETY by artists and may be relied upon as accurate. Addresses care managers or agents will not be printed.)

"B. R." in the list indicates the route of the burlesque company named, with which the artist or act is with and may be found under "BURLESQUE ROUTES."

Routes for the following week must reach this office not later than Wednesday morning to ensure publication.

A

Abel, Geo. & Co., Cleveland, O.
A. B. C. D. Girls, Poli's, Worcester.
Abdallah Bros., Three, Bennett's, Ottawa.
Abbott-Andrew Co., 207 W. 38, N. Y.
Adair Art, 27, Wasson's, Joplin, Mo.
Adamini Taylor, Orpheum, Easton, Pa.
Adams, E. Kirke, & Co., P. O. Box 21, Guyandotte, W. Va.
Adams Bros., Imperials, B. R.
Adams & Drew, 281 W. 43, N. Y.
Adams & Kirk, Lady Birds, B. R.
Addison & Livingston, Palmetto Beach, Tampa.
Adler, Harry, Park, Alameda, Cal., indef.
Ahearn, Charles, Golden Crook, B. R.
Ahern & Baxter, Bachelor Club.
Aherns, The, 290 Colorado, Chicago.
Albani, 1416 Broadway, New York.
Aldo & Vannerson, O. H., Cohoes, N. Y.
Albene & La Brant, Family, Lancaster, Pa.
Ali & Pelser, High Jinks, B. R.
Allen, Eva, Ideals, B. R.
Allen, Josie, 306 W. 112, N. Y.
Allen & Kenna, Orpheum, Mansfield, O.
Allen, Leon & Bertie, 118 Central, Oskosh, Wis.
Allen, Searl & Violet, Keith's, Providence.
Allison, Mr. & Mrs., Orpheum, Reading.
Allister, Harry, 11 Rue Geoffrey Marie, Paris.
Alpha Trio, 207 E. 14, N. Y.
Alpine Troupe, Majestic, Montgomery.
Alrona Zoeller Trio, Orpheum, Chillicothe, O.
Alvarettas, Three, Trocadero, B. R.
Alvora, Golden Crook, B. R.
American Dancers, Six, Alhambra, N. Y.
American Newsboys Quartette, Pantages, Vancouver, B. C.
American Newsboys' Trio, Wisconsin Hotel, Marinette, Wis.
Americus Comedy Four, Orpheum, Boston.
Ampere, Electrical, Miss N. Y., Jr., B. R.
Anderson, Carl, Bowery Burlesquers, B. R.
Apdale's Animals, Bennett's, London.
Appleby, E. J., Orpheum, Canton.
Apollo, Orch., Benton Hotel, Benton Harbor, Mich.
Anderson, Richard, Orpheum, Memphis.
Ardell's, The, O. H., Jamestown, N. Y.
Archer, LaDella & Davey, Jolly Girls, B. R.
Ardo & Eddo, 317 Hoyt Ave., Astoria, L. I.
Arlington Four, Orpheum, Los Angeles.
Arizonas, The, 148 W. 68, N. Y.
Arminta & Burke, O. H., Peru, Ind.
Armstrong & Levering, Grand, Butte.
Arnold, Lucia, Boston Belles, B. R.
Arnot & Gunn, 215 6th Ave., N. Y.
Ashton & Earle, O. H., Greenville, O.
Astrellas, The, Keith's, Phila.
Atkinson, Geo., Star, Wilkensburg, Pa.
Auberts, Les, 14 Frobel Str. III., Hamburg, Ger.
Auburns, Three, 335 Beacon, Somerville, Mass.
Auers, The, 410 So. 4th Ave., Mt. Vernon, N. Y.
Austin, Claude, 86 No. Clark, Chicago.
Austins, Great, Rockville, Conn.
Austins, Tossing, Hippodrome, Ashton, Eng.
Avery & Pearl, 653 Wash. Boul., Chicago.

B

Baader La Velle Troupe, 383 Christiana, Chicago.
Baker, Nat C., 32 Division, N. Y.
Baker, Pete, Majestic, Des Moines.
Balno & Shaw, Hippodrome, N. Y., indef.
Banks, Chas., Boston Belles, B. R.
Barnes, Al., Grand, Madison, Wis.
Barneys, Three, Bijou, Paris, Ill.
Barton, Joe, Bohemians, B. R.
Barrett, Grace, Pat White's Gaiety Girls, B. R.
Barrett & Belle, Century Girls, B. R.
Barrett, Charles, High Jinks, B. R.
Barry, Katie, 541 W. 158, N. Y.
Barry, Mr. & Mrs. Jimmie, Navel, Cleveland, O.
Barry & Wolford, Orpheum, Harrisburg, Pa.
Barto, Eddie, Rollickers, B. R.
Bartlett, Al, Hunt's Hotel, Chicago.
Bates & Nevlile, 46 Gregory, New Haven.
Beard, Billy, 1401 Drayton, Savannah.
Beattles, Juggling, Crystal, Elkhart, Ind.
Beauvais, Arthur, & Co., 123 W. 26, N. Y.
Bedell Bros., Poughkeepsie, N. Y.
Bedini, Donat, & Dogs, 229 W. 38, N. Y.
Beecher & Maye, 23 Atlantic, Bridgeport.
Belford Bros., 223 First, Jersey City.
Belford, Allan G., Washington, N. J.
Belmont, Harriette, Jolly Girls, B. R.
Belclaire Bros., Grand, Indianapolis.
Bell Boy Trio, 19 Stuyvesant, N. Y.
Bell, Frank, 1553 Broadway, N. Y.
Bell, Norman, Trans-Atlantic, B. R.
Belmont & Brennan, Imperials, B. R.
Bennett, Laura, 14 Linden, Jersey City.
Bensons, Musical, Genl. Del., Chicago.
Bentley, Harry, Imperials, B. R.
Benton, Maggie, 136 Taylor, Springfield, O.
Berkes, The, 409 W. 30, N. Y.
Bernard, Cassie, Rose Sydell, B. R.
Bernier & Stella, 22 Haywood, Providence.
Berzac's Circus, Columbia, St. Louis.
Berry & Berry, Great Valley, N. Y.
Beyer & Bro., Family, Pottsville, Pa.
Big Four, High School Girls, B. R.
Big City Quartet, Cropsy & Bay 25, Bensonhurst.
Bijou Comedy Trio, Watson's Burlesquers, B. R.
Bimm, Bomm & Brrr, Dominion, Winnipeg.
Bingham, Kittie, 335 Beacon, Somerville, Mass.
Bingham, 335 Beacon, Somerville, Mass.
Binney & Chapman, Ruby, Family, Memphis.
Birch, John, 133 W. 45th, N. Y.
Bishop, Frances, Century Girls, B. R.
Bixley, Edgar, Boston Belles, B. R.
Blanchard, Elenor, Mrs. Leslie Carter Co.
Block, John J., Harry Bryant's, B. R.
Blue Cadets, 51 Hanover, Boston.
Blush, T. E., 3241 Haywood, Denver.
Blanchet Bros. & Randolph, Hanlon Superba Co.
Bohker, Henry, 63 Forsyth, N. Y.
Bohannan & Corey, Century Girls, B. R.
Boises, Five, 44 Curtis, Grand Rapids.
Booth & Gordon, Unique, San Jose.
Bottamley Troupe, Circo Bell, Mexico.
Bouldon & Quinn, Fairyland, Charlottetown, P. E. I.
Bowers, Walters & Crooker, Keith's, Utica.
Bewery Comedy Quartet, 821 Charles, W. Hoboken.
Bowen Bros., Grand, Tacoma.
Bowman Bros., 326 W. 43, N. Y.
Boyce, Lillian, Jolly Girls, B. R.
Boyce, Jack, Trocaderos, B. R.
Boyd & Veola, 119 E. 14, New York.
Bradfords, The, 230 W. 41, N. Y.
Bragg, John D., Toreadors, B. R.
Bradna & Derrick, K. & P., Jersey City.

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name_____

Permanent Address_____

Temporary " _____

Week		Theatre	City	Date

CARDS WILL BE MAILED UPON REQUEST

Bradshaw, Chas., & Co.
Brady, The, 721 Copeland, Pittsburg.
Brady & Mahoney, Irwin's Big Show, B. R.
Brinn, L. B., 23 Haymarket, London, Eng.
Brennan & Downing, Fairhope, Ala.
Brennen & Riggs, Century Girls, B. R.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Broad, Billy, Savoy, Hamilton.
Broadway Quartette, 1553 Bway, N. Y.
Broadway Trio, Wine, Woman & Song, B. R.
Brobt Trio, Imperial, Tremont, O.
Brooks & Vedder, 210 E. 17, N. Y.
Brooks & Jeanette, Bijou, Duluth.
Brooks, Harvey, High Jinks, B. R.
Brooks & Clark, 2464 Patton, Philadelphia.
Brooks, Jeanne, Parisian Widows, B. R.
Brown & Bartoletti, City Sports, B. R.
Brown & Wilmot, 71 Glen, Malden.
Brown & Wright, 344 W. 45, N. Y.
Browning, Mr. & Mrs., 126 W. 83, N. Y.
Browning & Le Van, 895 Cauldwell, N. Y.
Bruce, Al., Toreadors, B. R.
Bruces, The, 1525 State, Chicago.
Bryant, May, Boston Belles, B. R.
Bryant & Saville, Bijou, Kenosha, Wis.
Burke, Wm. H.
Burton & Brooks, Fair Haven, N. J.

BUCKNER

SENSATIONAL CYCLIST.

Associated with AL. SUTHERLAND, Vaudeville Booking, St. James Building.

Buckley, Wm. C., Union St., Knoxville.
Buckleys, Musical, 297 Ave. B, N. Y.
Buckeye Trio, 646 E. Center, Marion, O.
Burdette, Madeline, 212 W. 44, N. Y.
Buckeye State Four, 2364 E. 57, Cleveland.
Burgess, Harvey J., 637 Trenton, Pittsburg.
Burke & Urline, 119 E. 14, N. Y.
Burnham & White, Star, Hannibal, Mo.
Burns, Morris & Co., 54 Hermen, Jersey City.
Burtinos, The, Crystal, Trinidad, Col.
Burton & Burton, 309 W. 55, N. Y.
Burnell, Lillian, 511 W. North, Chicago.
Burton, Matt, 1185 Valencia, San Francisco.
Burton & Shea, 111 7th Ave., N. Y.
Burton & Vass, 25 Haskin, Providence.
Burkes, Juggling, Lyric, Mobile.
Burrows Travers Co., 116 E. 25th, N. Y.
Busch Family, Excelsior Springs, Mo., indef.
Bush & Elliott, National, San Francisco.
Bussler, Walter H., Orphia, Madison, Wis., indef.
Bulla & Raymond, Wash. Society Girls, B. R.
Butler & Lamar, 2319 S. Bouvier, Philadelphia.
Buxton, Chas. C., Crystal, Menasha, Wis., indef.
Byers & Herman, Poli's, Hartford.
Byron & Langdon, Poli's, Scranton.
Byrons' Musical Five, 5138 Indiana, Chicago.
Byrne, Golson Players, Varieties, Terre Haute.

C

Callahan & St. George, K. & P., 23rd St., N. Y.
Cameron & Flanagan, K. & P., 58th St., N. Y.
Camp, Sheppard, Kentucky Belles, B. R.
Campbell & Cully, 1633 Bourbon, New Orleans.
Caldera, A. K., St. Charles Hotel, Chicago.
Calvin, James, Dixie, Mattoon, Ill.
Caprice, Mlle., Orpheum, Brooklyn.
Campbell, W. S., Rose Sydell, B. R.
Carbrey Bros., Wasson's, Joplin, Mo.
Carlin & Otto, Columbia, Cincinnati.
Carrillo, Leo, Proctor's, Albany.
Carr, Jessie, Toreadors, B. R.
Carol Sisters, Lyric, Ft. Worth.
Carroll & Cooke, Columbia, Cincinnati.
Carroll, Joe, 231 Liberty, Paterson.
Carroll, Great, Fay Foster, B. R.
Casad & De Verne, Majestic, St. Paul.
Casey & Craney, Wonderland, Wheeling.
Carson & Willard, 2210 No. Lambert, Phila.
Carson Bros., 168 Bergen, Brooklyn.
Carter, Taylor & Co., Armory, Binghamton.
Carter & Taylor, 256 W. 43, N. Y.
Carter & Waters, 158 Greenfield, Buffalo.
Cartwell & Harris, 1031 McDonough, Baltimore.
Carver & Murray, 229 W. 38th, N. Y.
Carver & Pollard, 1922 W. 6th, Davenport, Ia.
Caswell, Maude, Gibbons Tour,
Castanos, The, 104 W. 61, N. Y.
Chadwick Trio, 229 W. 38, N. Y.
Chameroys, The, 60 Manhattan ave., N. Y.
Chandler, Anna, City Sports, B. R.
Chantrell & Shuyler, 219 Prospect, Brooklyn.
Chapin, Benjamin, Lotus Club, N. Y.
Chester & Jones, Orpheum, Yonkers.
Chinquilla & Newell, Family, Braddock, Pa.
Christy, Great, Knickerbockers, B. R.
Christy, Wayne G., 776 8th ave., N. Y.
Church City Four, Strollers, B. R.
Clairmont, 2051 Ryder ave., N. Y.
Clark, Edward, 1553 Broadway, N. Y.
Clark, Geo. G., Casino, Grafton, W. Va.
Clark, John F., 425 Forest, Arlington, N. J.
Clark, Mul, Bowery, B. R.
Clark & Temple, Majestic, Birmingham.
Clarke, Harry Corson, Lambs Club, N. Y.
Clarke, Wilfred, Lambs Club, N. Y.
Claudius & Scarlet, 50 Chapin, Canandaigua, N. Y.
Claus, Martha, Broadway, Middletown.
Clermento, Frank & Etta, 129 W. 27th, New York.
Cleveland, Claude & Marion, 215 Shurtleff, Chelsea, Mass.
Clipper Sisters, 466 Blewett, Seattle.
Clito & Sylvester, 214 No. 8, Philadelphia.
Clivette, 274 Indiana, Chicago.
Coate, Charlotte & Sunflower, 1553 Broadway.
Cogan & Bancroft, 1553 Bway., N. Y.
Cohen, Louis W., W. New Brighton, N. Y.
Colleens, Singing, 104 W. 38, N. Y.
Collins, Eddie, Oshkosh, Wis., indef.
Collins, Nina, Lady Birds, B. R.
Collins, James J., Jolly Girls, B. R.
Collins & Brown, 148 Kosciusko, Brooklyn.
Coltons, The Champagne Girls, B. R.
Connolly & Klein, Empire Show, B. R.
Comrades, Four, 834 Trinity, N. Y.
Contino & Lawrence, 249 So. May, Chicago.
Cohen, Will H., Rollickers, B. R.
Comerford, Vaughn, Broadway Gaiety Girls, B. R.
Conn, Downey & Willard, Bijou, Galesburg, Ill.
Connelly, Pete, Weast's, B. R.
Cook, Billy, Toreadors, B. R.
Cook, Frank, Austin & Stone's, Boston, indef.
Cooke & Rothert, 3154 Prairie, Chicago.
Cooper & Robinson, Poli's, Bridgeport.
Cooper, Harry, High Jinks, B. R.
Cooper, Harry L., Fay Foster, B. R.
Cossar, Mr. and Mrs., 203 W. 121, N. Y.
Cotton, Lola, Shea's, Toronto.
Cottons, The Champagne Girls, B. R.
Couthoui, Jessie, 6532 Harvard ave., Chicago.
Courtleigh, Wm., Poli's, Worcester.
"Covington, Marse," Orpheum, Oakland.
Coyne & Tinlin, 7036 Washington, Chicago.
Craig, Richy, 335 Third ave., N. Y.
Crawford & Manning, 258 W. 43, N. Y.
Crickets, Orpheum, Johnstown.
Criterion Male Quartette, 156 5th ave., N. Y.
Cronin, Morris, 21 Alfred Place, London, England.
Cross, Will H., & Co., Gaiety, Galesburg, Ill.
Crystal, Herman, Parisian Widows, B. R.
Cummings & Merley, Unique, Los Angeles, indef.
Cummings, Thornton & Co., Majestic, Denver.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham & Smith, 183 E. 94, N. Y.
Curtin & Blossom, 91 Newell, Greenpoint, Bklyn.
Curtis, Palmer & Co., 2096 Nostrand, Brooklyn.
Cushman & Le Claire, Lady Birds, B. R.
Cuttys, Musical, 3034 E. Baltimore, Baltimore.
Curzon Sisters, Feb. 2, Orpheum, Oakland.
Cyril, Herbert, Paterson, N. J.

D

Dacre, Louie, Parisian Belles, B. R.
Dagneau & Bruce, Orientals, B. R.
Dagwell, Aurie, 21 E. 20, N. Y.
Daley, James, Parisian Widows, B. R.
D'Alvini, Rocky Point, R. I., indef.
Dale, Wm., Crystal, Elkhart, Ind., indef.
Daly & Devere, 115 E. 115, N. Y.
Dale, Dotty Dainty, 252 W. 36, N. Y.
Dale, Sydney, Guy Bros.' Minstrels.
Dale, Will, Buckien Hotel, Elkhart.
Dailey Bros., 1379 No. Main, Fall River, Mass.
Darling, Fay, Lady Birds, B. R.
Darmody, Harry Bryant's, B. R.
Davenport, Edna, Yankee Doodle Girls, B. R.
Davis, Edward, Lyric, Dayton, O.
Davis, Floyd, Temple, Boulder, Col., indef.
Davis, Hal, & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Roland, Fay Foster, B. R.
Davis & Davis, Miss N. Y., Jr., B. R.
Dawson & Whitfield, 346 E. 58, N. Y.
Deaves, Harry, & Co., Bergen Beach, Brooklyn.
De Camo, Chas. & Dog, 8 Union Square, N. Y.
Deery & Francis, 328 W. 30, N. Y.
Delavoye & Fritz, 2667 Madison, Chicago.
Dell & Miller, Hippodrome, Buffalo, indef.
Dell & Fonda, 207 E. 14, N. Y.
Deltons, Three, Jolly Grass Widows, B. R.
Delmore, Misses, Colonial, N. Y.
De Chautal Sisters, 263 Ogden, Jersey City.
De Graff Sisters, Trans-Atlantic, B. R.
De Lisle, Mae, Colonial Belles, B. R.
Delaphone, 54 Willoughby, Brooklyn.
De Coe, Harry, Majestic, Des Moines, Ia.
Demonio & Bell, Pantages, Seattle.
De Mont, Robert Trio, 742 W. 14 Pl., Chicago.
De Veau, Hubert, Majestic, Ft. Worth.
DeMora & Graceta, Imperial, B. R.
De Muths, The, 26 Central, Albany.
De Velde & Zeida, Lady Birds, B. R.
De Voy & Miller, 209 E. 14, N. Y.
De Witt, Young & Sister, Coliseum, Seattle.
Deming, Joe, Colonial, Lawrence, Mass.
Dervin, Jas. T., 516 So. Flower, Los Angeles.
Diamond & May, Fischer's, Los Angeles, indef.
Diamond, Jas., Kentucky Belles, B. R.
Dixon, Bowers & Dixon, 5626 Carpenter, Chicago.
Doherty, Lillian, Moulin Rouge, Paris, France.
Donald & Carson, Gotham, Brooklyn.
Doner, Joe & Nellie, High Jinks, B. R.
Donnelly & Rotall, Orpheum, Vancouver, B. C.
Donnette, Ira, 133 W. 45, N. Y.
Doherty, Jim, High Jinks, B. R.
Douglas, Chas. W., Broadway Gaiety Girls, B. R.
Dove & Lee, 422 W. 48, N. Y.
Dowlin, John, Toreadors, B. R.
Downey, Leslie T., to Feb. 3, Electric, Racine, Wis.
Doyle, Phil., Lady Birds, B. R.
Doyle, Maj. Jas. D., 1553 Broadway, N. Y.
Drawne, Frisco & Hambo, Casino, Buenos Aires, S. A.
Dreano, Josh., Revere House, Chicago.
Dudley, O. E., Crystal, Ind., Indef.
Duffy, Thos. H., High School Girls, B. R.
Dunedin Troupe, Feb. 3, Haymarket, Chicago.
Dugne, Thos. P., 128 E. 19, N. Y.
Dunham, Heslin & Barardi, Jolly Girls, B. R.
Duncan, A. O., 352 W. 46, N. Y.
Dunn, James, Feb. 1, Family, Butte.
Dupree, Bob, Canvas, Provo, Utah, indef.
Dupree, George & Libby, 251 W. 37, N. Y.
Dupree, Jeanette, Hotel Albany, N. Y.

E

Eckhoff & Gordon, Orphenm, Norfolk.
Edmonds & Haley, 308 E. 60, Chicago.
Edmonds & Monie, 308 E. 60, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, indef.
Edwards, Jennie, Bowery Burlesquers, B. R.
Edwards, Ralph, Parisian Widows, B. R.
Edwards & Vaughn, Palace, Charleroi, Pa.
Ehrendall Bros., 1344 Leffingwell, St. Louis.
Elzer, Carrie, Tiger Lilies, B. R.
Elastic Trio, Majestic, Pittsburg, indef.
Eldredge, 59 No. Broadway, Yonkers, N. Y.
Elen, Gus, Edith Villa, Thurleigh Ave., Balham, London.
Eltinge, Julian, 1014 E. 163, N. Y.
Elliott & West, 2902 Ellsworth, Phila.
Eller, Gloie, Fay Foster, B. R.
Ellinore Sisters, Proctor's, Newark, N. J.
Elliott, Belair & Elliott, Harry Bryant's, B. R.
Elisworth, 4, Tiger Lilies, B. R.
Emery, Mande, 2110 E. Federal, Baltimore.
Emerald Trio, 443 Central Ave., Brooklyn.
Emerald, Monnie, 41 Holland rd., Brixton, S. W., London, Eag.
Emerson & Baidwin, Hotel Churchill, N. Y.
Emerson & Wright, Kansas City, Mo., indef.
Emmett, Gracie, G. O. H., Pittsburg.
Emperors of Music, Four, 431 W. 24, N. Y.
Empire Comedy Four, Jan. 1-31, Rounachers, Vienna.
Engleton, Nan & Co., Roseland, Roseland, Ill.
Erb & Stanley, Moline, Ill.
Ergotti & King, Circus Ciniselli, Warsaw, Russia.
Esmeralda, 8 Union Sq., N. Y.
Espe, Dutton & Espe, Sheedy's, Fall River.
Esmeralda Sisters, Scala, Copenhagen, Den.
Esterbrooks, The, Miss, N. Y., Jr., B. R.
Estelle & Wills, Jolly Grass Widows, B. R.
Eugene & Mar, 1746 W. 103, Chicago.
Evans & Lloyd, 208 Am. Bank Bldg., Seattle.
Evans Trio, 24 Bulfinch, Boston.
Evans, Billy, Colonial Belles, B. R.
Everett, Ruth, Ideals, B. R.
Everett, Sophie, & Co., South and Henry, Jamaica, L. I.

F

Fagan & Merriam, Lyceum, Beaver Falls, Pa.
Fairchilds, Mr. & Mrs. Frank, Orpheum, Salion, O.
Falke & Coe, Jolly Grass Widows, B. R.
Falke, Elinor, Orpheum, New Orleans.
Fantas, Two, 211 E. 14, N. Y.
Farb, Dave, 515 W. 6, Cincinnati.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss' & Stoll, Eng.
Favar's, Marguerite, Saratoga Hotel, Chicago.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.
Fay, Coley & Fay, 1553 Bway, N. Y.
Faytio, Don, Crystal, Anderson, Ind.
Felix & Barry, K. & P., 58, N. Y.
Fentelle & Carr, Proctor's, Albany.
Ferguson, Dave, Miss N. Y., Jr., B. R.
Ferguson & Du Pree, 313 E. 71, N. Y.
Ferguson, Barney & Dick, 68 W. 53, Bayonne.
Ferrell Bros., Orpheum, Minneapolis.
Fern & Mack, Paterson, N. J.
Fiddler & Shelton, 2713 Dearborn, Chicago.
Field Boys, K. & P.'s 125, N. Y.
Fields & Hanson, Waterloo, Ia.
Fields & Wooley, Parisian Widows, B. R.
Filson & Errol, 122 So. Austin, Austin Station, Chicago.
Fink, Henry, 150 Potomac, Chicago.
Fisher, Mr. & Mrs. Perkins, 531 Washington, Brookline, Mass.
Finlay & Burke, Box 4193, Onset, Mass.
Fisher, Robert, Lady Birds, B. R.
Fisher & Berg, Rentz-Santley, B. R.
Fiske & McDonough, Savoy, Hamilton.
Fitzgerald & Quinn, Trans-Atlantic, B. R.
Flatow & Dunn, 205 E. 14, N. Y.
Fleming, May Agnes, White's Gaiety Girls, B. R.
Flemen & Miller, Kentucky Belles, B. R.
Flora, Mildred, Night Owls, B. R.
Flynn, Jas. A., 1213 Penn Ave., Washington.
Fogerty, Frank, Feb. 3, Hammerstein's, N. Y.
Forber, The Marvel, Princess, Cleveland.
"Forbs, Famous," 391 Gates, Brookiyn.
Foreman, Edgar & Co., Elks Club, N. Y.
Forrest, Edythe, Innocent Maids, B. R.
Foster & Dog, Poli's, Scranton.
Foster, Geo., Lyric, Cleveland.
Forrester, Sidney.
Four Fords, Haymarket, Chicago.
Fox, Will H., Empire, Sheffield, Eng.
Fox & Hughes, Empire, Boise, Idaho, indef.
Fox, Will, Lady Birds, B. R.
Francis, Adeline, Haymarket, Chicago.
Frank, George, Lady Birds, B. R.
Francis, Emma, & Arabs, G. O. H., Syracuse.
Franklin & Green, Maryland, Baltimore.
Franz, Cogswell & Franz, 246 W. 21, N. Y.
Francis, Harry, Jolly Girls, B. R.
Frederic Bros. & Burns, Saratoga Hotel, Chicago.
Freligh, Lizzie, Trans-Atlantics, B. R.
Frevoli, Frederick, O. H., Butler, Pa.
Frey & Allen, Ideals, B. R.
Frédo & Dare, 207 E. 14, N. Y.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
French, Henri, Sherman House, Chicago.
Frey Trio, Chicago Post, Chicago.
Frosto, Chris., 917 W. 6, Faribault, Minn.
Fritz, The Yoddler, 2833 McNan, St. Louis.
Fullerton & Derry, Scenic, No. Tonawanda, N. Y.
Futurity Winner, Shea's, Toronto.

G

Galando, 82 Sumner, Brooklyn.
Galetti's Monkeys, Majestic, Chicago.
Gallagher & Barrett, Orpheum, Los Angeles.
Galloway, Albert E., Orpheum, Turtle Creek, Pa.
Gardner, Eddie, Howard, Huntington, W. Va.
Garden & Somers, Toreadors, B. R.
Gardiner Children, 1958 No. 8, Philadelphia.
Gardiner & Vincent, Empire, Hull, Eng.
Gardiner, Jack, Keith's, Phila.
Gardner, Andy, Bohemians, B. R.
Gardner, Arline, 1958 N. 8, Phila.
Gartelle Bros., 416 S. Main, Gloversville, N. Y.
Gath, Karl & Erma, Lyric, Ft. Worth.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Gaylor & Graff, 244 W. 16, N. Y.
Gaylor, Bobby, 5108 Princeton, Chicago.
Gehrue, Mayme & Co., Union Sq., N. Y.
Geiger & Walters, Orpheum, Frisco.
Genaro-Theoi Trio, Jan. 1-31, Appolo, Chemnitz, Ger.
Gennero's Band, Poli's, Bridgeport.
Gertrella, Grand, Pittsburg.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gilbert, Jane, Toledo, O.
Gillette Sisters, Bijou, Duluth, Minn.
Gilmore, Stella, Jolly Girls, B. R.
Gilroy, Hayes & Montgomery, Grand, Tacoma.
Gladstone, Ida, 333 W. 50, N. Y.
Gleeson, John & Bertha, 68 W. 108, N. Y.
Glocker, Chas. & Anna, Rentz-Santley, B. R.
Godfrey & Henderson, Majestic, Topeka.
Goetz, Nat., 1818 Tree, Donora, Pa.
Golden Gate Quartette, Vaudeville, Auburn, N. Y.
Golden & Hughes, Feb. 2, Grand Butte.
Goldsmith & Hoppe, Bennett's, Hamilton.
Goforth & Doyle, 1929 Bway., Brooklyn.
Gordon & Chocon, 144 W. 26, N. Y.
Gordon & Marx, 236 W. 38, N. Y.
Gordon, Amy, Rose Sydell, B. R.
Gordon, Cliff, Columbia, Cincinnati.
Gordon, Max, Reeves' Beauty Show, B. R.
Cordons, Bounding, Crystal Palace, Leipsig, Ger.
Gorman & West, 52 E. 88, N. Y.
Gossans, Bobby, 400 So. Smith, Col., O.
Gotham Comedy Quartet, City Sports, B. R.
Gooimans, The Musical, Gaiety, So. Chicago.
Graces, Two, Miner's Americans, B. R.
Grant, Anna, Pat White's Gaiety Girls, B. R.
Grant, Sydney, 10 W. 65, N. Y.
Graham, Geo. W., Scenic, Providence, indef.
Gray & Graham, 34 Bullett, Roanoke, Va.
Green, Sam, White's Gaiety Girls, B. R.
Gregg, Frank, Tiger Lilies, B. R.
Gregory, Geo. L., & Co., 943 Lorimer, Brooklyn.
Gregorys, Five, Liebichs, Breslau, Ger.
Grimes, Tom & Gertie, 1615 No. Front, Phila.
Gruet, Jack, Al. Marie Ideals, B. R.

H

Hall, Alfred, Rollickers, B. R.
Hall, Geo. F., 180 Center, Boston.
Halibacks, The, 159 W. 30, N. Y.
Haley, Harry R., 236 Ogden, Chicago.
Halperin, Nan, Imperial, Tremont, O.
Hammond & Forrester, 101 W. 83, N. Y.
Haney, Edith, & Lee, Jr., 4118 Winona, Denver.
Hanson & Nelson, 592 10, Brooklyn.
Harris & Randall, Palace Hotel, Chicago.
Harcourt, Frank, 44 Pleasant, Worcester.
Harmonious Trio, Bijou, Duluth.
Hart, Fred, 393 8th Ave., N. Y.
Hart, J. C., & Co., Tiger Lilies, B. R.
Hayes & Carew, Bohemians, B. R.
Hart, Sadie, 1163 Jackson, N. Y.
Hart, Willie & Edith, 1918 S. 11, Philadelphia.
Harland & Rollison, Cirque Medram, Paris.
Harlowe, Beatrice, High Jinks, B. R.
Harrity & Herr, 123 Church, Lancaster, Pa.
Harson, Jules, Yankee Doodle Girls, B. R.
Harrington, Hilda, Rose Sydell, B. R.
Harris, Bobby, Toreadors, B. R.
Harris, Charley, Harry Bryant's B. R.
Harrison, Minnie, Brigadier, B. R.
Harvey & De Vora, Rialto Rounders, B. R.
Harvey, Elsie, 138 E. 14, N. Y.
Harvey, Harry, 3110 Cottage Grove Ave., Chicago.
Haskell, Loney, Orpheum, St. Paul.
Hayes & Haley, 147 W. 127, N. Y.
Hayes, Edmund, Jolly Girls, B. R.
Haynes, Beatrice, Broadway Gaiety Girls, B. R.
Hayes & Wynn, 539 Bergen, Newark.
Healy & Vance, 215 W. 106, N. Y.
Hearn, Tom, Pantomime, Liverpool, Eng.
Heath, Thomas G., Haymarket, Chicago.
Heclow, Charles & Marie, 452 N. High, Chillicothe, O.
Heclow, Chas. & Marie, Majestic, Madison, Wis.
Hefron, Tom, Dominion, Winnipeg.
Heim Children, Majestic, Little Rock.
Heiiman, Benj., Toreadors, B. R.
Heath & Emerson, 200 Berriman, Brooklyn.
Henly & Elliott, 4925 Cypress, Pittsburg.
Heuman Trio, 155 So. Channing, Elgin, Ill.
Henry & Francis, Jolly Grass Widows, B. R.
Henry & Young, 270 W. 39, N. Y.
Herbert, Mabel, 404 Main, Worborn, Mo.
Herrmann, Adelaide, Keith's, Phila.
Herron, Bertie, 2042 7th Ave., N. Y.
Heitzman, Julia, Imperials, B. R.
Hess Sisters, 258 W. 55, N. Y.
Hewlettes, The, Fritz, Portland, Ore., indef.
Hickman Bros. & Co., Orpheum, Newark, O.
Hickman, George, Grass Widows, B. R.
Hiestand, Chas. F., 2639 Iowa Ave., St. Louis.
Hill, Cherry & Hill, Gay Morning Glories, B. R.
Hill, Edmonds Trio, 262 Nellson, New Brunswick.
Hilliard, Robert, K. & P. 5th Ave., N. Y.
Hiltons, Marvelous, Fay Foster, B. R.
Hilliyers, Three, 792 Bay 25, Bensonhurst.
Hines & Remington, Harrison, N. Y.
Hirsh, Estelle, Bijou, Lansing, Mich.
Hobelman, Martin, Harry Bryant's, B. R.
Hoch, Emil & Co., Hathaway's, New Bedford.
Holman Bros., Circo Bell, Mexico City, Mex.
Holman, Al. & Mamie, Olympic, Kieff, Russia.
Holmes, Gertrude Bennett, 13 Central, Greendale, Mass.
Holmes & Holmes, Victory, San Francisco.
Holman, Harry, Majestic, Houston.
Holt, Alf., Moss-Stoll Tour, England, indef.
Hope, Marjorie, Majestic, Wooster, O.
Hoover, Lillian, 252 James, Syracuse.
Horton & La Triska, Star, Seattle.
Houston, Fritz, 292 King, London, Ont., Can.
Howard Bros., 229 W. 38, N. Y.
Howard & Cameron, 479 No. Clinton, Rochester.
Howard, Ed., 50 Madison, N. Y.
Howard & Esher, Bijou, Dubuque, Ia.
Honan & Kearney, Orientals, B. R.
Howard & Howard, Shea's, Toronto.
Howard & St. Clair, Charing Cross rd., London.
Howard, Ed., 50 Madison, N. Y.
Howard, Harry & Mae, 155 So. Halsted, Chicago.
Howard, Jos. B., Aleda, Ill., indef.
Howard, May, 3603 Prairie Ave., Chicago.
Howard's Ponies & Dogs, Poli's, Worcester.
Hoyle, William, 16 5, Attleboro, Mass.
Hoyt, Frances & Co., Sherman House, Chicago.
Hudson Bros., O. H., Butler, Pa.
Huehn, Musical, 1553 Broadway, N. Y.
Huegel Bros., 2417 French, Erie, Pa.
Hughes, Florence, Harry Bryant's, B. R.
Hnested, Sadie, Yankee Doodle Girls, B. R.
Hurleys, The, 185½ So. Orange, Newark.
Hyde, Walt. M., & Co., 3506 5, Pittsburg.
Hyde, Mr. & Mrs. Robert, Camp Rest, Chemo Lake, Clifton, Me., indef.
Hyiands, Three, 28 Osborn, Danbury, Conn.
Hymer & Kent, Hathaway's, Malden.

I

Imhoff & Corinne, Empire, B. R.
Imperial Musical Four, 148 Dearborn, Chicago.
Inman, The Great, 312 W. 24, N. Y.
Irwin, Jack, Majestic, Pittsburg.
Italia, Mozart, Uniontown, Pa.

J

Jack Lew & Bro., 9249 So. Chicago, So. Chicago.
Jackson Family, Moss & Stoll Tour.
Jackson, Harry & Kate, Proctor's, Troy.
Jacobs & West, Sam Devere, B. R.
James, Byron, Bijou, Flint, Mich., indef.
Jenkins & Clark, Box 205, Appleton, Wis.
Jennings & Jewell, Knickerbockers, B. R.
Jennings & Renfrew, 338 Spruce, Chelsea, Mass.
Jennings, William, White's Gaiety Girls, B. R.
Jerome, Nat. S., 1287 Washington, N. Y.
Jess, John W., Lid Lifters, B. R.
Johnson, Chester, 333 3d Ave., N. Y.
Johnson, Mark, Majestic, Kalamazoo.
Johnson Bros. & Johnson, Grand, DuBois, Pa.
Johnson, Geo., Scribner's Big Show, B. R.
Johnson, Jess P., 622 So. 4, Camden, N. J.
Johnson Musical, Grand, Henley, Eng.
Johnson, Mark, Majestic, Kalamazoo, Mich.
Johnston & Buckley, Empire, B. R.

BY THE WRITER—FRED FISCHER

"UNDER THE MATZO TREE"

THE "CRACKER"-JACK HEBREW NOVELTY HIT. NOW GOING BIG WHEREVER SUNG.

AND "WHEN THE MOON PLAYS PEEK-A-BOO WITH YOU" Successor to "If the Man in the Moon Were a Coon."

SLIDES BY A. L. SIMPSON—$5.00 SET NOW READY

Also, "The Meanest Man in Town," "My Mary," "Pleasant Dreams," "Good Night," "I'm Going to Get Myself a Man, That's All."

FRED FISCHER FRED FISCHER MUSIC PUB. CO., 1431-33 Broadway, N. Y. NAT SHAY

Jolly & Wild, Bijou, Lansing, Mich.
Jones & Sutton, 102 W. 17, N. Y.
Jones & Walton, Box 7, Braden, Pa.
Jorden, Tom, Lady Birds, B. R.
Joyces, The, Barry House, Boston.

K

Kallnowski Bros., Trans-Atlantics, B. R.
Kaufman Bros., National, San Francisco, indef.
Kalmo, Chas. & Ada, Maywood, N. J.
Keegan & Mack, 1553 Broadway, N. Y.
Keife, Zena, 508 W. 135, N. Y.
Keeley Bros., K. & P., Harrisburg, Pa.
Keene, Juggling, 1360 Boston Rd., N. Y.
Kelly, Sam & Ida, Unique, Minneapolis.
Kelly, John T., Elmhurst, L. I.
Kelly & Rose, 40 W. 28, N. Y.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly, Walter C., Orpheum, Boston.
Kelly & Massey, O. H., Hagerstown, Md.
Kemp's Tales of the Wild, K. & P., 58, N. Y.
Keller, Major, Poli's, Waterbury, indef.
Kennedy Bros. & Mac, 32 Second, Dover, N. H.
Kennedy & Wilkens, 1553 Broadway, N. Y.
Keno & D'Arville, Orpheum, Oakland.
Keno, Walsh & Melrose, Shea's, Toronto.
Keogh & Francis, Majestic, Dallas.
Kherns, Arthur H., 5 Wisconsin, Chicago.
Klein, Ott Bros. & Nicholson, 16 W. 36, Bayonne.
Kimball & Donovan, Parlor, York, Pa.
Kingsburys, The, Star, Muncie, Ind.
King, Sam, & Nellie, 2374 Pitkin, Brooklyn.
Kins-Ners, 343 N. Clark, Chicago.
Kinsons, The, 21 E. 20, N. Y.
Kiraifo, Gus, 1710 Third Ave., N. Y.
Kirschhorns, 207 So. 13, Omaha.
Knight & Seaton, Sharp, Kansas City.
Knight Bros. & Sawtelle, 1710 Cornelia, Chicago.
Knowles, Harry, 1553 Broadway, N. Y.
Knox, W. H., Elysian Grove, Tucson, Ariz.
Kohl, Gus & Marion, Star, Devil's Lake, N. D.
Kooper, Harry J., High Jinks, B. R.
Kokin, Mignonette, Majestic, Chicago.
Kokin, Prince, 409 Concord, Chester, Pa.
Kolfage, Duke, Crystal, Elwood, Ind., indef.
Koppe, 215 E. 86, N. Y.
Kratons, The, Keith's, Utica.
Kretore, 119 Wash., Altoona.
Kurtis-Busse, 6 W. 8, Erie, Pa.
Kyle, Ingram, Brownsville, Pa.

L

La Centra & La Rue, Dreamland, Bradford, Pa.
La Dells, Four, Orpheum, Marietta, O.
La Crandall & Carita, Pueblo, Mexico.
La Fleur, Joe, Orpheum, El Paso.
La Nole Bros., 212 E. 14, N. Y.
La Toska, Phil, Bijou, Lansing, Mich.
Lakola, Harry, Box 76, Fernando, Cal.
Lampe Bros., Villa Rosa, Absecon, N. J.
Lamb & King, 353 State, Chicago.
Lamb's Manikins, 465 Pippin, Portland, Ore.
Larkins & Burns, Luna Pk., Mexico City, Mexico.
Lawler & Daughters, 100 W. 105, N. Y.
La Blanche, Great, Hotel Light, Chattanooga, Tenn.
La Maze Bros., Trent, Trenton.
La Raab & Scittle, 333 Locust, Johnstown, Pa.
La Mont's Cockatoos, 254 E. Ontario, Chicago.
Laredo & Blake, 325 E. 14, N. Y.
La Marche, Frankie, 436 E. 26, Chicago.
La Toy Bros., G. O. H., Pittsburg.
La Van & La Valette, Majestic, Pittsburg, indef.
Larrivee & Lee, King, Olbia, Ia.
La Veen & Cross, 1553 Broadway, N. Y.
La Velle & Grant, 226 E. 14, N. Y.
Lavette & Doyle, 840 N. 2, Hamilton, O.
La Vine Cimaron Trio, K. & P., 5th Ave., N. Y.
Lavine & Leonard, Empire, London, Eng., indef.
Lavine & Hurd, New Century Maids, B. R.
Langdons, The, 704 5th Ave., Milwaukee.
Lauder, Harry, Court, Liverpool, Eng.
Lawrence, Pete, Al Reeves' Big Show, B. R.
La Gray, Dollie, Bijou, Racine, Wis., indef.
Lawrence, Bert, 3 Laurel, Roxbury, Mass.
Lee Tung Foo, 1223 2d, E. Oakland.
Le Clairs, Two, 403 W. 51, N. Y.
Le Pelletiers, 144 E. Elizabeth, Detroit.
Leahy, Frank W., Manhattan, Norfolk, Va., indef.
Leeds, Adelaide, Parisian Widows, B. R.
Le Brun Grand Opera Trio, Orpheum, Harrisburg, Pa.
Le Dent, Champagne Girls, B. R.
La Fevre & St. John, Elite, Rock Island, Ill.
Le Maire & Le Maire, 673 Lenox, N. Y.
Leigh, Andrew, Lady Birds, B. R.
Leightons, Three, G. O. H., Indianapolis.
Leonl & Leonl, 10 E. 7th, Cincinnati.
Leonard, James F., Yankee Doodle Girls, B. R.
Leonard, James and Sadie, Orpheum, Memphis.
Leonard, Gus, Acme, Sacramento, indef.
Leontina, Marie, 17 E. 97, N. Y.
Leonore & St. Claire, 4048 Easton, St. Louis.
LeRoy & Woodford, 2417 Wylie Ave., Pittsburg.
Leslie, Bert, & Co., Orpheum, Kansas City.
Leslie & Williams, Star, Muncie, Ind.
Lester, Will, 281 John R., Detroit.
Levino, Dolph & Susie, Crystal, Rock Island, Ill.
Levy, Bert, Keith's, Columbus.
Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.
Leville & Sinclair, Feb. 3, Keith's, Boston.
Lewis & Harr, 117 W. 16, N. Y.
Lewis, Phil, 121 W. 116, N. Y.
Lewis, Oscar, White's Gaiety Girls, B. R.
Lewis & Thompson, Merry Maidens, B. R.
Le Witt & Ashmore, 296 No. State, Chicago.
Libbey & Trayer, 302 W. 47, N. Y.
Lina & Calljul, Fay Foster, B. R.
Linn, Benn, Half Dime, Jersey City, N. J., indef.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lomison, Willlard, 228 Montgomery, Jersey City.
Long, John, Family, Erie, Pa., indef.
Louise and Dottie, Bowery Burlesquers, B. R.
Lovitts, The, 314 Beverly rd., Brooklyn.
Lowe, Musical, Grand Family, Fargo, N. D.
Luckie & Yoast, 389 Sumpter, Brooklyn.
Luce & Luce, Dainty Duchess, B. R.
Lucier, Marguerite, Quincy Adams Sawyer Co.
Luciers, Four, Hazelton, Pa.
Lucy & Lucier, G. O. H., Indianapolis.
Lutz Bros., 213 Grant, Corona, N. Y.
Lukens, 4 Reading, Pa.
Lynton, Chris., Empire, Los Angeles, indef.
Lyons, Jr., Champagne Girls, B. R.

M

Macarte's Monkeys, Pittsburg, Pa.
Macarte Sisters, Proctor's, Newark.
MacAuley, Mez, Shea's, Buffalo.
Mack, Wilbur, 133 W. 45, N. Y.
Macks, Two, 245 W. 59, W. Phila.
Mack & Dugal, Mission, 'Frisco, Cal.
Mack, James, Wesley, Rose Sydell, B. R.
Madcaps, Winkler's, Maryland, Baltimore.
Madden & Fitzpatrick, K. & P., 58th St., N. Y.
MacDonaugh, Ethel, 68 W. 107, N. Y.
Maguire, H. S., North Adams, Mass.
"Madie," 403 W. 51, N. Y.
Makarenkos Duo, 306 E. 5, N. Y.
Malchow, Geo., Bijou, Oshkosh, Wis., indef.
Malvern Troupe, White's Galety Girls, B. R.
Manhasset Comedy Four, Rose Sydell, B. R.
Manley & Norris, 517 Walnut, Hamilton, O.
Mantells, Marionette, 3413 Colby, Everett.
Marabini, Luigi, Star, Chicago.
Mardo Trio, Wash. Society Girls, B. R.
Marlo Trio, Circo Pubillones, Mex., Mex.
Marion & Pearl, Clifton Hotel, Clifton, N. J.
Marks, Clarence, Broadway Galety Girls, B. R.
Marlon & Lillian, Tiger Lilies, B. R.
Marlowe, Plunkett & Co., 27 Gaylord, Dorchester, Mass.
Marsh, Joe, 3122 Lucas, St. Louis.
Martins, The, Grand, Kent, O.
Martin, Dave & Percie, Crescent, Champaign, Ill.
Martinetti & Sylvester, Keith's, Portland, Me.
Martynne, C. B., Orpheum, Leavenworth, indef.
Martynne, Great, Rose Sydell, B. R.
Martin & Crouch, Coeur D'Alene, Spokane, indef.
Marshall & King, Rentz-Santley, B. R.
Martini & Maximillian, Yankee Doodle Girls, B. R.
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.
Mason & Bart, Columbia, Cincinnati.
Mason & Filburn, Coeur D'Alene, Spokane, indef.
Mason & Keeler, Keith's, Phila.
Masse, Ed. & Nettie, Portland, Pa.
Mathews, Joca, Yankee Doodle Girls, B. R.
Matthews & Ashley, Temple, Detroit.
Maxwell & Dudley, 106 W. 96, N. Y.
May, Arthur O., P. O. Box 523, Norman, Okla.
Mayer, Robert, High Jinks, B. R.
Mayne, Elizabeth, Harry Bryant's, B. R.
McCabe, Jack, Century Girls, B. R.
McCabe & Peters, Ashland Hotel, Kansas City.
McCale, Larry, Imperials, B. R.
McCarthy, Myles, Union Hotel, Chicago.
McCarvers, The, 218 W. 28, N. Y.
McCree, Junie, La Salle, Chicago, indef.
McCullough, Walter, Alexander Hotel, Chicago.
McCune & Grant, 3 Banton, Pittsburg, Pa.
McFarland, Frank, 311 W. 142, N. Y.
McFarland & McDonald, Colonial Belles, B. R.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McGrath & Paige, 58 Wash., Middletown, Conn.
McGregor, Luln, Grand, Altoona, Pa., indef.
McLaughlin, L. Clair, Sheridanville, Pa.
McLeod, Andy, Kentucky Belles, B. R.
McMahon's Watermelon Girls, Bennett's, Montreal.
McKinley, Neil, Jersey Lilies, B. R.
Meaney, Lottie, & Co., Feb. 1, Family, Butte.
Melville & Higgins, 272 So. 2d, Brooklyn.
Melvin Bros., Kentucky Belles, B. R.
Melroy Trio, Lyric, Ottawa, Ill.
Merritt, Raymond, Empire, Los Angeles, indef.
Middleton, Gladys, Fischer's, Los Angeles, indef.
Middleton, Minnie, 120 Bay 17th, Bath Beach.
Mignon, Helene, Empire, St. Paul, indef.
Mills, Joe, Rollickers, B. R.
Mills, Wm., 20th Century Maids, B. R.
Millard, Frank, Lady Birds, B. R.
Millard Bros., Crackerjacks, B. R.
Millership Sisters, Watson's B. R.
Miller, Elizabeth, 1726 W. 31 Pl., Cleveland.
Miller, Grace, Phillips', Richmond, Ind., indef.
Mills & Lewis, 114 E. 11, N. Y.
Mills & Morris, Clarendon Hotel, N. Y.
Mitchell & Cain, 611 Sterling Pl., Brooklyn.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Mitchells, The, Elmira, N. Y.
Monroe, George, 1553 Broadway, N. Y.
Montambo & Hurl Falls, Empire, B. R.
Montrose, Louise, Olympic, Chicago.
Montague's Cockatoos, Flying Jordans Co.
Montgomery, Geo. P., Lyric, Hot Springs, indef.
Montgomery & Moore, Orpheum, Easton, Pa.
Montray, 814 Western Ave., Allegheny, Pa.
Morette Sisters, G. O. H., Manayunk, Pa.
Morris & Hemlnway, Majestic, Houston.
Mooney & Holbein, Hippodrome, Sheffield, Eng.
Moore & Dillon, Fay Foster, B. R.
Moore, Tom, Poli's, Waterbury.
Moorehead, Harry (Dreamland), Norfolk, Va.
Morgan & Chester, Vanity Fair, B. R.
Morgan, Lou, Parisian Belles, B. R.
Morgan & McGarry, Novelty, Denver.
Morre, Chas., Lady Birds, B. R.
Morre, Helen J., Night Owls, B. R.
Morrelle, Marie, 1807½ Main, Parsons, Kas.
Morris & Kramer, Dainty Duchess, B. R.
Morse, Billy, Anheuser's Aberdeen, Wash., indef.
Morse-Bon, Touring South America.
Morton, James J., 147 W. 45, N. Y.
Morton, Ed., Rollickers, B. R.
Mozarta, Fred & Eva, Empire, Paterson.
Muehiners, The, Bijou, Welling, O.
Mullen & Correill, Orpheum, Los Angeles.
Mueller & Mueller, Hopkins, Louisville.
Muller, Chum & Muller, Orpheum, Los Angeles.
Mullini Sisters, Washington Society Girls, B. R.
Munger, Mort M., Frankfort, Ind.
Murphy & Andrews, 116 Washington pl., N. Y.
Murphy & Magee, Ideals, B. R.
Murphy & Palmer, 309 3d Ave., N. Y.
Murphy & Willard, 605 No. 7th, Philadelphia.
Murphy, Geo. P., Tiger Lilies, B. R.
Murray, Elizabeth M., Hopkins, Louisville.
Murray Sisters Shea's, Buffalo.
Murray, Wm. W., 223 E. 14, N. Y.
Murray & Williams, Crystal, Logansport.
Murray, Clayton & Drew, Merry Maidens, B. R.
Murtha, Lillian, 211 E. 10, N. Y.
Musketeers, Three, Jolly Grass Widows, B. R.

N

Nagel & Adams, Calgary, Alberta, Can.
Narelle, Marie, Christchurch, New Zealand, indef.
Natus, Julia, Tiger Lilies, B. R.
Nawn, Tom, & Co., 420 W. 52, Phila.
Neff, John, 136 Main, Bridgeport.
Nellis, Neill & Chapman, 1652 E. Main, Rochester.
Nelson-Farnum Troupe, 3141 Beverly rd., Brooklyn.
Nelson, Katherine, 10 Howland, Roxbury, Mass.
Nelson & Egbert, 483 Atlantic, Pittsburg.
Nevada & Eden, 235 W. 43, N. Y.
Newell, Jimmie, Union St., Knoxville.
Newell Sisters, Jolly Girls, B. R.
Newell & Niblo, Hippodrome, Sheffield.
Newman, Jules, Lady Birds, B. R.
Niemeyer & Odell, Blue Ribbon Girls, B. R.
Nichols & Hogan, 1544 Broadway, Brooklyn.
Nicolai, Ida, Bohemians, B. R.
Night On a House Boat, Hammerstein's, N. Y.
Night With the Poets, Garrick, St. Louis.
Nightingales, Three, Keith's, Phila.
Noble, Billy, 20th Century Maids, B. R.
Noblette & Marshall, Wasson's, Joplin, Mo.
Nolan, Fred, Boston Belles, B. R.
Norman's, Juggling Six, 5804 Mansfield, Chicago.
North, Bobby, 45 W. 116, N. Y.
Nosses, The, 179 W. 47, N. Y.
Nowiln & Roth, Galety, So. Chicago.
Nugent, Eddie, Trans-Atlantic, B. R.
Nugent, J. C., The Oaks, Canal Dover, O.

O

O'Brien-Havel, 616 52, Brooklyn.
Odell & Hart, Family, Great Falls, Mont.
Odell & Kinley, 3405 Collingwood, Toledo.
Ogden, Helen, 279 Clybourne, Chicago.
Olivette, 225 Pacific, Brooklyn.
Omega, Ollie, Parisian Widows, B. R.
"Onetta," Park Hotel, Port Chester, N. Y.
Onthank & Bianchetto, P. O., Boston, Mass.
O'Neill, J. H., & Co., Orpheum, Troy, Pa.
O'Neil, Tommie, White's Gaiety Girls, B. R.
Orbasany's Irma, Majestic, Dallas.
Olifans, Three, Grand, Madison, Wis.
Oliver, Clarence, Shea's, Buffalo.
O'Regan, Box 305, Ottawa, Can.
Orloff, Olga, Toreadors, B. R.
O'Rourke & Marie, Merry Makers, B. R.
Otto Bros., 10 Howland, Roxbury, Mass.

P

Palmer & Saxton, 119 E. 14, N. Y.
Palfrey & Hoffler, Galety, Phila.
Paradise Alley, Proctor's, Newark.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Parks, Dick, 1268 E. 25, Los Angeles.
Patton, Grace, Rollickers, B. R.
Paulinetti & Piquo, 242 Franklin, Phila.
Pendletons, The, 135 Pittsburg, New Castle.
Pero & Wilson, 335 Temple, Washington, O.
Pearl, Kathryn, Rollickers, B. R.
Pearl, Violet, Rollickers, B. R.
Pelot, Fred & Annie, 161 Westminster, Atlantic City.
Pepper Twins, Lindsay, Ont., Can.
Perkins, David F., & Co., 222 Eastern Promenade, Portland, Me.
Perry & White, Miss N. Y., Jr., B. R.
Perry, Frank L., 747 Buchanan, Minneapolis.
Perry, Clayton, Ideals, B. R.
Petching Bros., Orpheum, New Orleans.
Peters, Phil & Nettie, Keith's, Portland.
Philbrooks & Reynolds, 220 E. 78, N. Y.
Phillips & Farlardeau, Majestic, Muncie, Ind.
Phillips Sisters, Majestics, B. R.
Piercy & Fulda, 1926 Patterson, Baltimore.
Pike, Lester, Fairhaven, N. J.
Piottis, The, Family, Seattle.
Poirer's Three, 12 Notre Dame, De Lourdes, Montreal.
Pollard, Jeanne, World Beaters, B. R.
"Polly Pickle's Pets in Petland," Shea's, Buffalo.
Posner, Allan H., 436 Central Park W., N. Y.
Potter & Hartwell, Champagne Girls, B. R.
Powers Bros., 15 Trask, Providence.
Power, Coletta & Co., Lyric, Lincoln.
Powers, Eddie, Grand, Butte.
Prampin Trio, 347 W. 40, N. Y.
Price, Bob, Nationoscope, Montreal.
Price, John R., & Co., 211 E. 14, N. Y.
Pritzkow, Louis, Century Girls, B. R.
Proist Trio, 5 E. Main, Springfield, O.
Pryors, The, 30 No. Main, Providence.
Psycho, Mlle., Mansfield, O., indef.
Pudgie & Emmett, 464 Blewett, Seattle.
Pullen, Louella, 194 Jefferson, Trenton.
Pullman Porter Maids, Proctor's, Albany.

Q

Quaker City Quartet, 403 Macon, Brooklyn.
Quigg & Mack, 115 E. 14, N. Y.
Quigg, Mackey & Nickerson, Fenberg Stock Co. (Eastern).
Quinn & Mitchell, 20 Bay 26, Bensonhurst, L. I.

R

Radford & Valentine, Oxford, London, to Feb. 10.
Raffin's Monkeys, Keith's, Phila.
Rain Dears, Haymarket, Chicago.
Rainbow Sisters, Star, Carnegie, Pa.
Raleigh & Harrington, 233 Winter, Hagerstown, Md.
Rastus & Banks, Palace, Gloucester, Wales.
Ranfs, The, Bijou, Superior, Wis.
Rankin, Virginia, Findlay, Findlay.
Rawls & Von Kaufman, Bijou, Rock Island, Ill.
Rawson & June, Phoenicia, N. Y.
Raymond, Ruby, Orpheum, Yonkers.
Raymond & Harper, Family, Marshall, Tex.
Razarfs, The, 4503 No. 20, Phila.
Ray, Fred, & Co., K. & P., Dayton, O.
Raymond, Fredericka, 16 E. 88, N. Y.
Raynor, Val, Trans-Atlantics, B. R.
Reattino & Stevens, 114 E. 11, N. Y.
Reded & Hadley, World Beaters, B. R.
Red Raven Cadets, Detroit, Mich.
Redford & Winchester, Proctor's, Albany.
Reed Bros., 48 Saxton, Dorchester, Mass.
Reed & St. John, 454 Manhattan, N. Y.
Regal Trio, 116 W. Washington Pl., N. Y.
Reid Sisters, 53 Broad, Elizabeth.
Reid, Lillian, & Co., 272 E. 35, Chicago.
Reed & Earl, Bijou, El Paso.
Reid, Berry, Lillian, & Co., 272 E. 35, Chicago.
Reed, Harry L., Washington, Buffalo, indef.
Reeves, Al, Reeves' Beauty Show, B. R.
Remington, Mayme, Keith's, Cleveland.
Renards, Three, Lyric, Danville, Ill.
Rennee Family, Crawfords, Topeka.
Reno, Geo. B., & Co., Empire, Ardnick, Manchester, Eng.
Renshaw, Bert, Majestic, La Salle, Ill., indef.
Reuzetta & Lyman, Trocadero, B. R.
Rever & Yulr, Champagne Girls, B. R.
Reynard, Ed. F., Temple, Detroit.
Reynolds, Abe, Miss N. Y., Jr., B. R.
Rhodes & Engel, Lincoln Sq., N. Y.
Rice, Al, 262 Springfield, Newark.
Rice & Cohen, Orpheum, San Francisco.
Rice, Fanny, 27, K. & P., 125, N. Y.
Rice, True, 1223 State, Milwaukee.
Rice & Elmer, 343 E. 142, N. Y.
Rice & Prevost, Hammerstein's, N. Y.
Rice & Walters, Boston Belles, B. R.
Richards, Chas. Temple, Detroit.
Rich Duo, 164 E. Randolph, Chicago.
Richards, The Great, Alppa, Erie, Pa.
Riley, Frank, Orientals, B. R.
Richards & Grover, Majestic, Streator, Ill.

WINSTON'S

SEA-LIONS

Are Educated

Week Jan. 27 KEITH'S, BOSTON

THE GEORGE ABEL ELECTRIC TRANSFER CO., Inc.

37th Street and 7th Avenue, New York

Telephone 5103-38th

CAPITAL STOCK, $100,000

Divided into 1000 Shares - - - Par Value, $100 each

This company, which commenced operations on Dec. 10th last, with most conspicuous success, was formed to specifically cater to the THEATRICAL AND VAUDEVILLE PROFESSION, in protecting them against the HITHERTO EXORBITANT TRANSFER CHARGES AND UNRELIABLE SERVICE.

IT NOW OPERATES 10 KNOX WATERLESS MOTOR WAGONS, specially built for this trade, which are exclusively devoted on Saturday, Sunday and Monday to the haulage of artists' baggage and effects, whilst for the remainder of the week the wagons are used for most profitable commercial work, the company having entered into lucrative contracts with business concerns, hotels, etc., besides doing a general delivery business in and around Greater New York.

Unequalled facilities are offered artists for the safe storage of their baggage and effects at the low rate of 25 cents apiece per month, in a well lighted and dry loft on the company's premises, measuring 100 x 120 feet.

An auto storing and repairing department is also run in connection with the above under the supervision of skilled mechanics; and all told the company has been launched on a sound and profitable basis.

Up to the present the contributors to the stock have been artists, and before the remaining shares are offered to the public you are given the final opportunity of becoming a subscriber. In order that we may include you among our stockholders and profit by your support, you can avail yourself of a special offer of taking up shares on the following plan of time payments, viz.:

$25 per share on Application
$25 " " " March 2, 1908
$25 " " " May 4, 1908
$25 " " " July 1, 1908

The entire concern is under the personal management of GEORGE ABEL, who after 18 years of experience (as a proprietor of theatres and manager of theatrical companies) is now devoting himself exclusively to the care and welfare of the company.

The company is protected against failure by the fact that the stockholders being artists, are giving to it the benefit of continuous and widespread advertisement from coast to coast, whilst its low rates and quick service have assured to it undoubted commercial supremacy over its most formidable rivals.

As a commercial investment it has no equal, and for the artist it offers exceptional opportunities for him to become financially interested in a money making and money saving corporation.

The company has received the unanimous endorsement and hearty support of

The White Rats of America

and of

The Vaudeville Comedy Club

and the associated managers of New York's vaudeville theatres have welcomed the enterprise and given the corporation their practical and financial support.

APPLICATIONS FOR SHARES SHOULD B

THE GEORGE ABEL EL

37th STREET and 7t

BILLY SAXTON

HEBREW COMEDIAN

(FORMERLY PALMER and SAXTON)

WILL CONSIDER OFFERS FOR BURLESQUE OR MUSICAL SHOWS.
WILL ALSO CONSIDER GOOD PARTNER

Address, Care VARIETY, Chicago Office

Cobb's Corner

SATURDAY, JAN. 25, 1908.

No. 100. A Weekly Word with WILL the Wordwright.

COBB & EDWARDS'

LATEST, NOW BEING SUNG BY

MAY IRWIN

"The Peach That Tastes the Sweetest Hangs the Highest on the Tree."

WILL D. COBB

Wordwright,

1512 Broadway, NEW YORK.

Levine and Leonard have returned from their foreign trip.

The Three Danie Sisters have been booked for abroad.

Wiggans, Joe, Imperials, B. R.
Wilbur, Caryl, Hippodrome, Rotherlite, London.
Wilder, Marshall P., 256 W. 97, N. Y.
Wilfred & Lottie, Bijou, Battle Creek.
Williams, C. W., 313 Jamaica, Richmond Hill.
Williams & Mayer, 309 W. 55, N. Y.
Williams, Jud, Majestic, Paris, Ill.
Williams, Joe, Jersey Lilies, B. R.
Williams, Sam, Proctor's, Troy.
Williams & West, High Jinks, B. R.
Willard & Bond, Temple, Ft. Wayne.
Wilson, Tony, Heloise & Armoros Sisters, 1 Prima rd., Brixton, London, S. E., Eng.
Wilson, Alf & Mabe, 256 W. 37, N. Y.
Wilson Bros., K. & P., 58, N. Y.
Wilson, Jack, & Co., Keith's, Reading.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilson, Sam, High Jinks, B. R.
Wilton, Belle, Vanity Fair, B. R.
Wincherman, V. F., 201 E. 14, N. Y.
Winkler & Kress, 222 W. 38, N. Y.
Wixon & Eaton, Buckingham, Louisville.
Wood Bros., Avenue, Detroit.
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
Woodford's Animals, Rose Sydell, B. R.
Wormser Tots, 502 W. 3, Davenport, Ia.
Wordette, Estelle & Co., Bennett's, Hamilton.
Woodward, Ed. & May, Orpheum, Turtle Creek, Pa.
World & Kingston, Cook's, Rochester.
Work & Ower, Empire, Paterson.
Worthley, Minthorne, 125 Lexington, N. Y.
Wynn & Lewis, Poll's, New Haven.

Y

Yackley & Bunnel, Elm Villa, R. F. D. 6, Lancaster, Pa.
Yalto Duo, 229 W. 38, N. Y.
Yomamato Bros., Emerald, Adams Co., O.
Young & De Vole, 8 Lower 5, Evansville.
Young & Manning, 2130 Grant, Denver.
Young, Ollie, & Bros., 58 Chittenden, Columbus, O.

Z

Zamloch & Co., 1080 62, Oakland, Cal.
Zaras, 4, 104 W. 40, N. Y.
Zeda, H. L., 211 E. 14, N. Y.
Zemo, Zemo Troupe, Marion, Marion, O.
Zenda, Parisian Widows, B. R.
Zeno, Bob, 348½ 1, Portland, Ore.
Zolas, The, Monarch Hotel, Chicago.
Zimmerman, Al., Empire, B. R.
Zimmer, John, 55 W. 116, N. Y.
Zinn's Famous Dancing Girls, Empire, San Francisco.
Ziska & King, K. & P., Jersey City.

BURLESQUE ROUTES

WEEK JANUARY 27.

When not otherwise indicated, "L. O." after show indicates it is "laying off."

Americans, Avenue, Detroit.
Avenue Girls, Century, Kansas City.
Bachelor Club, Olympic, Brooklyn.
Behman Show, L. O.; 27, Majestic, Kansas City.
Blue Ribbons, Westminster, Providence.
Bon Tons, Gayety, Indianapolis.
Boston Belles, Lyceum, Boston.
Bohemians, 27-29, Gayety, Albany; 30-1, Lyceum, Troy.
Bowery Burlesquers, Gayety, Pittsburg.
Brigadiers, Met. O. H., Duluth.
Broadway Gaiety Girls, Bowery, N. Y.
Bryant's, Harry, Gaiety, Brooklyn.
Casino Girls, Corinthian, Rochester.
Century Girls, London, N. Y.
Champagne Girls, Shubert, Newark.
Cherry Blossoms, L. O.; 3-5, Gayety, Albany; 6-8, Lyceum, Troy.
City Sports, Gayety, Philadelphia.
Colonial Belles, People's, Cincinnati.
Cracker Jacks, Standard, Cincinnati.
Dainty Duchess, 27-29, Gayety, Scranton; 30-1, Bijou, Reading.
Dreamlands, Lafayette, Buffalo.
Empire Show, 27-29, Lyceum, Troy; 30-1, Gayety, Albany.
Fay Foster, Imperial, Providence.
Girl From Happyland, Casino, Philadelphia.
Golden Crook, 27-29, Empire Albany; 30-1, Empire, Holyoke.
High Jinks, Eighth Avenue, N. Y.
High School Girls, Star, Toronto.
Ideals, Howard, Boston.
Imperials, Bijou, Philadelphia.
Irwin's Big Show, Gayety, Birmingham.
Jersey Lilies, Gayety, Milwaukee.
Jolly Grass Widows, Columbia, Boston.
Jolly Girls, Gotham, N. Y.
Kentucky Belles, 27-29, Evansville; 30-1, L. O.; 2, Chicago.
Knickerbockers, Garden, Buffalo.
Lady Birds, Bon Ton, Jersey City.
Lid Lifters, 125th Street Music Hall, N. Y.
Majestics, Gayety, Columbus.
Mardi Gras Beauties, Waldman's, Newark.
Masqueraders, Empire, Cleveland.
Merry Maidens, Theatre Royal, Montreal.
Merry Makers, Academy, Pittsburg.
Miss New York, Jr., 27-29, Jacob's, Paterson; 30-1, Star, Scranton.
Morning Glories, Empire, Toledo.
New York Stars, Euson's, Chicago.
Nightingales, Chicago.
Night Owls, Majestic, Kansas City.
Orientals, Monumental, Baltimore.
Parisian Belles, Dewey, N. Y.
Parisian Widows, Gayety, Washington.
Pat White's Gaiety Girls, Lewey, Minneapolis.
Reeves' Beauty Show, Greenwall, New Orleans.
Reilly & Woods, 27-29, Indianapolis; 30-1, Terre Haute.
Rentz-Santley, Gayety, St. Louis.
Rialto Rounders, 27-29, Terre Haute; 30-1, Indianapolis.
Rice & Barton, 27-29, Bijou, Reading; 30-1, Gayety, Scranton.
Rollickers, Park, Brooklyn.
Rose Hill, Trocadero, Chicago.
Rose Sydell, Gayety, Baltimore.
Runaway Girls, Murray Hill, N. Y.
Sam Devere's, 27-29, Des Moines; 30-1, St. Joe.
Scribner's Big Show, Gayety, Detroit.
Star Show Girls, Star, St. Paul.
Strollers, Buckingham, Louisville.
Thoroughbreds, Standard, St. Louis.
Tiger Lilies, 27-29, Star, Scranton; 30-1, Jacob's, Paterson.
Toreadors, Star, Milwaukee.
Trans-Atlantics, Star, Brooklyn.
Trocaderos, Gayety, Toronto.
Twentieth Century Maids, Chicago.
Vanity Fair, 27-29, Gilmore, Springfield; 30-1, Bijou, Reading.
Washington Society Girls, Colonial, Cleveland.
Watson's Burlesquers, Trocadero, Philadelphia.
World Beaters, Palace, Boston.
Yankee Doodle Girls, Lyceum, Washington.

LETTERS

A

Acuna, J. M.; Arden, Edwin; Avollo & Othello; Albini, Herbert.

B

Barnold, Charles; Buree, Jim; Berguin, Nellie; Bohme, W. A.; Bunnin, Rose; Baird and Dunn (Chicago office); Barry, W. H. (Chicago office); Bedini, Gehan; 2 Backman, Marie; Baron C. (Chicago office); Billington, E. C.; Borfling, S.; Blair, Eugene, & Co.; Blake's Animal Circus; Beuson, Mrs.

C

Cavaln, Josiah; Conklin, Al.; Calhoun, William; Carleton and Terre (Chicago office); Claftin, Josie; Collins, M. D.; Crane, Lawrence; Charline and Charline; Curtis, W. D. (2); Cogswell, Sarah L.; Castellane, Tony; Carlisle, H.; Collins, Tommy; Cumming, Augusta.

D

Darnell, Edith; Denby, Walter; Dumas, Florence; Deming, Arthur; Donnelly, Henry V.; Dutch, Mr.; Dudley, Harry.

E

Evans, Charles; Emmet & McNeill; Edwards, Joe.

F

Fay, Elfie; Ford, John; Fullam, Tom; Farren, George (2); Finlay & Burke; Flynn, S. E.

G

Gardener and Revere (Chicago office); Gaudy, Louise; Gilbert, John D.; Gillingwater, Claude; Galiando; Gibbons, Thomas (Chicago office); Grant, Bert and Bertha; Griffin, Miss F. B.; Geer, J. H. (Chicago office); Guardot, Etiume & Co.; Golder, Mr.

H

Herbert, Will; Hunting, Tony; Hughes, Gene; Henry, William; Hale and Francis; Hill, Hamilton; Harlowe, Beatrice; Hughes, Elva; Hefron, Tom.

J

Johns, Llewalyn.

K

Kara, Mr.; Kelly, John W.; King, Gussie; Kent, Dorothy; Koppe, S.

L

Lackey, Jas.; Le Monts, The; Lacey, Harry & Co.; Lang, Eddie; Ludell, Harry; Littleton, Edgar.

M

Manton, George; Marks, Al.; Mears, Grace; Moore, Frank; Moore, Rhodes H.; Mills, Beecher H.; Morrison, Altrea; Mead, Will; Murata, Toklo; Moll, Robt.; Myers, George; McWaters and Tyson; Mandell, Richard; McClair, Chas.; Mack, John E.; Moore, Carlyle; Melville, G. D.; Melrose, Elmer; McDonald, Barrett.

N

Nobles, Milton and Dolly; Neaser, Gus.

O

Otuita, Mlle.; Owen, Alice May (2).

P

Pringle, Aubrey; Palmer, Austin.

Q

Quigley, Helen.

R

Rose, Mr. (Spencer, Kelly and Rose); Ross, Budd (Chicago office); Ray, Elizabeth; Rollins, Maybelle; Reidy, Jack; Rivers & Rochester; Raffin, Louise.

S

St. Onge, Fred; Salter, Irving; Sarli, Tony; Shayne, John; Simonds, Teddy; Smith, Charles Stephens, Hal.; Sutton, Harry; Sterling, Evelyn; Sheck, E.; Seligman, Minnie; Sylvester, Harry (That Quartette); Schulze, E.; Sandager, Martha.

T

Tobin Sisters, The (2); Toledo, Gus; Tulsa; Tison and Brown; Thomas, Wm. H.; Tenley, Elmer; Tyce, Lillian.

U

Ulpas & Helia.

V

Vasco; Volta, Nellie (2).

W

Wilson, Harry E.; Williams, Estella (2); Wallace, Franklyn; White, Lou; Whitaker, Raymond; Weaver, Jack; Wood, Francis; Wilson, Grace; Walthour, James F.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS. 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 9. New York, Jan. 25, 1908. No. 8.

Have you heard Chas. K. Harris' New Baby song

"There's Another Picture In My Mamma's Frame"

Write or call for it at once. Slides now ready for this beautiful baby song; every slide a hit with any audience. The best baby song since "ALWAYS IN THE WAY." Slides $5.00 per set. Write at once.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WIESBERG,
VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr.).—Twelve numbers, besides the Kinodrome pictures, which are shown at the opening and closing, compose this week's bill. Louis Mann, at the Auditorium recently returned and scored artistic triumph. "A Night with the Poets" is new here. It is a novelty act, affording genuine entertainment. Walthour Trompe, a former Klaw & Erlanger act, duplicated the same hit with their trick cycling as on their recent visit at the Auditorium. Carson and Willard returned with a lot of new and familiar German dialect stories and well written parodies, which appealed strongly, and Dixon Brothers intermingled pantomime comedy in their grotesque musical act. The Four Fords, the best dancing act seen in local vaudeville, held over; also Marie Lloyd, the English comedienne. Cliff Berzac's horses gave highly finished performance. Early and Late have added some new material and did very well. Rosaire and Doreto, Joe Marsh and the Geromes appeared.

FOLLY (John A. Fennessy, mgr.).—Week Jan. 12: "The Strolling Players" has been so completely rearranged and improved by Mortimer M. Thelse since the show was given at the Empire that it can now compare with the best seen here this season. "The Belle of Avenue A" is the vehicle, entirely rejuvenated and injected with legitimate comedy elements. Toma Hanlon and Arna Deck head the female contingent. Miss Hanlon is one of the most versatile women in burlesque, and handles her part in an exceedingly clever matter. Miss Deck is the new soubrette, and can sing as well and look pretty in vivacious frolics. Andy Rice and Albert Davis are the comedians. Rice has a long string of parodies which appeal strongly to burlesque audiences. Among the other principals are: Abbie Walker, Grace Knight, John Bohlman, Matt Wixon, Burt Eaton, The Church City Four sang harmoniously and the Dolly Sisters danced nimbly and in unison. The musical numbers are excellent and splendidly arranged.

FOLLY (John A. Fennessy, mgr.).—"The Toreadors" is one of the several new organizations in the Western Burlesque Wheel. Why the caption has been adopted as a surname for the material is not at any time discernible. Two pretty settings are shown. Following the conventional course the "business" is introduced

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

WALTER SCHRODE AND LIZZIE MULVEY

Under the Direction of MISS JENIE JACOBS, 1402 Broadway, New York

Curtis, Palmer AND CO.

In "MAMA'S DARLING BOY," By AARON HOFFMAN

Booked solid by our Mascot, Harry Leonhardt.
Verdict of press and public, bigger hit than the School Act.

JAMES AND LUCIA COOPER

"CHATTERING CHUMS."

WEEK JAN. 27, EMPIRE, TOLEDO. "Gee, Blutch made me laugh."

"Tom" Kelley

PIANIST AT PASTOR'S THEATRE.

Two NOVELTIES of MERIT! (in one act) Presented by

JNO. ZOUBOULAKIS

CLAY CARTOONIST AND MUSICAL VIRTUOSO

14 Minutes. (Seven in "one"; open or close.)

Tanean, Felix AND Claxton

Open for Clubs and Sunday Nights, January, February. Week March 9th and later open.

Per Add., 331 E. 32d Street, New York City.
OPEN FOR SUNDAY NIGHTS AND CLUBS.
Tel. 6459—79th St.

THE ASTRELLAS

Presenting Their Original Song and Dancing Novelty in Vaudeville. Address, care VARIETY.

SNITZ MOORE

In the Comedy-Dramatic Playlet "A SELF-MADE MAN."
One of the best offerings of the new year, as acknowledged by press and public everywhere.
Address VARIETY, Chicago Office.

This Week at Pastor's

John J. WELCH AND EARL Madeline

"THE TWO IN WHITE."

Little Singing, Little Dancing and Little Talking; will entertain any audience for 17 minutes in "one."

Pearl Evans

"THAT RATHER CLEVER GIRL"

Soubrette . . with

"The Phantom Detective"

SEASON 1907-'08

"The sort of Entertainment that Advances Vaudeville."

PRESENTING GEORGE ARLISS' FARCE

CHAS E. EVANS EVANS & COM'Y.

"IT'S UP TO YOU, WILLIAM"

PERMANENT ADDRESS, CHICOPEE FALLS, MASS.

LILLIE

Sutherland and JACK Curtis

Introducing "Belle of Jaytown." Just closed feature "The Show Girl" Co.
Yes, Miss Sutherland, formerly of O'Neil and Sutherland.
Week Jan. 20, Varieties, Terre Haute, Ind. Week Jan. 27, Temple, Fort Wayne, Ind. Direction of ED. C. HAYMAN, Western Vaudeville Association, Chicago. Permanent address care VARIETY, Chicago office.

THAT DAINTY ATHLETE

Little Belle Gordon

IN VAUDEVILLE.

Mollie Williams

The dainty and magnetic comedienne.
In mimicry and song.
Playing the principal female part with Jack Singer's Greater "Behman Show."

MRS. GEO. W. DeHAVEN

PRESENTS THE

ROSE DeHAVEN SEXTET

This week, K.-P.'s Union Square, N. Y. City; WEEK JAN. 27, Keith's, PROVIDENCE.

PHILLIPS AND FARLARDEAU

Present the comedy

"HER FIRST REHEARSAL"

Direction of LITTLE BARBOUR, 119 La Salle St., Chicago.

HAVE YOUR CARD IN VARIETY

PERFECTION is the RESULT of EXPERIENCE

WE KNOW OUR BUSINESS

Do not be deceived by our imitators, who will tell you they can furnish Roller Skates "Just as Good." Don't assume the risk of buying skates without reputation from makers with no experience or financial responsibility.

RICHARDSON Cushion Frame, Anti-Jar Ball Bearing Skates

Are used exclusively in all of the largest and most successful rinks in America, and by all of the leading skaters of the world. We carry a full line of everything pertaining to the rink business, including Mechanical Military Bands, Floor Surfacing Machines, Maple Flooring, Rink Tickets, Lithographs, Electrotypes, etc. Write for new catalogue. TELL HOW TO OPEN AND OPERATE ROLLER RINKS.

RICHARDSON BALL BEARING SKATE COMPANY - - 501 WELLS STREET, CHICAGO

Gus Edwards

Says:

That his "Blonde Typewriters," with Johnny Stanley, have been booked by the United Booking Office for many months to come, and those "School Boys and Girls" have made such a tremendous success in 'Frisco (at the Orpheum) that they are retained for a third week, most unusual, as two weeks is generally the limit there for an act.

Communicate with The House Melodious

GUS EDWARDS MUSIC PUB. CO.,
1512 Broadway, New York City.

P. S.—Looking for novel songs and acts for GUS EDWARDS' CIRCLE MUSIC HALL.

More P. S.—Watch for the new three-act Musical Comedy, "SCHOOL DAYS," with HERMAN TIMBERG.

spasmodically with utmost disregard to the "story," which discloses itself occasionally, only to be interrupted by a number of "bits" from the Weber and Fields series, such as the revised "drinking scene," etiquette" absurdity and "Buy a ticket for ten or I'll-call-for-help" incident. The latter is too long drawn. Collins and Hart's "strong men" act was satirized to good advantage, bringing many solid laughs. The burlesque opera interpreted by Olga Orloff and Jack Kingston occupied too much time and the selections are too classical for the purpose. Miss Orloff was prepossessing and her tall figure entwined in handsome gowns elicited admiration. Jack Kingston was too youthful as the Frenchman. He commands a fairly good dialect but is rather unconvincing in the semi-comedy episodes. His baritone voice is of pleasing quality. Nettie Hyde is one of the daintiest and cleverest little magnets seen in burlesque this season. She is an exceedingly clever and graceful dancer and can sing in a small way. Her enunciation is not perfect, however, probably on account of her spontaneity and haste. She and her brother Vic introduce a really meritorious dancing number which proved one of the hits. The dialogue is not necessary in the act. Bobby Harris looms up with a fittingly large stomach and an exuberant flow of massacred English language of the familiar German brand and is aided in the comedy by Al. C. Bruse, whose Cyrano nose and features resembled an eccentric Frenchman rather than the character he is supposed to represent. Both do well and create most of the merriment. Billy Cook is an Irishman at times, and Mildred Valmore is in ambush for a while after her singing specialty in the olio. Garden and Somers aroused enthusiasm with their xylophone selections, receiving two encores. The chorus can claim a number of good-looking girls. There are several "ponies." They dress neatly but not very attractively. An Oriental number by Miss Orloff and girls received many encores, due to the awkward body twitching by two girls. Several catchy musical interpolations are provided and well rendered, due in a measure to the excellence of the Folly orchestra.

SID J. EUSON'S (Sid J. Euson, mgr.).—It is evident that Sam A. Scribner's "Big Show" has undergone a series of changes in the material since the season opened. The two-act piece, "An Accidental Discovery of the North Pole," contains little or no particular reference to the proposed expedition or discovery of anything except repetition. The "money exchanging" business and kissing in duel scene have been familiarized here recently by George Sidney. Over at the Folly this week the very same "duel" manoeuvers are shown. The plot is disregarded. The same routine of disconnected matter pervades throughout. There are several amusing situations. One of the best comedy scenes is provided by Falardo, Tom Robinson and Geo. C. Johnson. The dining scene with the "rice pudding," "insect powder" and "hat" episodes given almost in every detail and verbatim as in the burlesque of the "Colonial Belles," seen recently, leaves a doubtful impression as to their originality or foundation since George C. Johnson is credited with the "book and lyrics" in the program. Whoever the claimant may be, the scene is funny. The sailor drum corps furnished one of the most picturesque ensembles. Johnson and Robinson are the leading comedians, although William Colton figures prominently in a semi-eccentric role. Johnson had so much grease paint on his face, besides the whiskers, that only his eyes could be seen. It is not a comedy face by any means, but an extremely hideous countenance. Robinson almost represented the same type, only a little cleaner. He made a hit with a tuneful song. Jean Darrow is the only principal woman, playing the prima donna and "boy" parts. In the latter she wore striking white tights. There is one strong contralto voice among the lively show girls. A more imposing bunch of damsels has not been seen in burlesque this season. The "knee length" dresses attracted especially when the undergarment arrangement made it possible to disclose the pink fleshings in swift gyration. An effective tableaux was the "Sun Flower" opening. Miss Blossom led several numbers vivaciously. Hoarseness prevented her from singing and she was absent from the olio. Her partner, Mr. Curtin, sang one song that pleased and showed a few acrobatic feats alone. Falardo imitated musical instruments cleverly and the Four Hodges scored heavily with music. Colton and Darrow have added little new material since last season. Their cheerful manner and pleasant appearance was responsible for the success. The material is shop-worn. Bowen and Lina won merited applause for their comedy bar act, closing the olio.

EMPIRE (William A. Singer, mgr.).—The "Rialto Rounders" returned, opening to the largest Sunday matinee and night of the season.

OLYMPIC (Abe Jacobs, mgr. Monday rehearsal 9).—Wm. H. Thompson and Company, Due Glinserettis, Lucy and Lucier, May Ward and Dolls, West and Mack, Adeline Francis, Mlle. Hilda, Stella Mayhew and Billie Taylor, "The" Quartet, Paul Barnes, Marvellous Pankleb, Claus and Radcliffe.

HAYMARKET (Wm. Newkirk, mgr. Monday rehearsal 9).—"The Rain Dears," Louise Montrose, Henri French, Three Yoscarys, Salvail, Joe Garza, R. Roy Ridgely, Empire City Quartet, Almont and Dumont, Daisy Harcourt, Sydney Grant, Rockway and Conway, Walter and Wilmont.

STAR (Tom Carmondy, mgr.).—Emmonds, Emerson and Emmonds, Lindsay's Dogs, Teddy Trio, Musical Goolmans, Billy Windom, Chas. Crenyon.

SCHINDLER'S (L. Schindler, mgr.).—Carl and Mora, Forrest Tempost, Unique Duo, Fisher and Fielding, Trask and Montgomery, Three Georges, Dorothy Vaughn.

NORTH AVENUE (Paul Slitner, mgr.).—Leon Morris' Ponies and Dogs, Hume, Meehan and Barth, Marvellous Mells, Anna Benton and Company, Lewis and Chapin, Frank and Louise Beverly, Grace Parker Family.

IOLA (A. W. Roth, mgr.).—Sparks and Sparks, Pederson Brothers, Roy Lee Wells, Jennie Goode, Searl and George, Jackson Brothers.

TEDDY (Geo. Powell, mgr.).—The Cherry Sisters, Bell's Animals, T. Roy Barnes and Bessie Crawford, Mae Macon, Spanish Bull Fighters.

NATIONAL (C. R. Svening, mgr.).—Forrest Family, Levigne and Jordan, John S. Lyons, Lavigne Sisters, Reno, Azora and Armond, Prof. Miles.

NOTES.—Cliff Gordon will play the Orpheum circuit before returning East, about July 15.—Boyd and Veola have been booked ahead in the middle West by the Western Vaudeville Association for the season, and intend to go in burlesque next fall.—Sutherland and Curtis having closed with "The Show Girl," returned to vaudeville. Ed. C. Hayman of the Western Vaudeville Association arranged their time.—Jack Golden, who achieved considerable success in California and returned to his home in this city after an absence of eight years, opens at the Dominion, Winnipeg, early next month, with his sketch employing five people.—Jack Von Tilzer, accompanied by his wife, passed through here en route to California where they will spend a few weeks' vacation.—Flemen and Miller, the "English Americans," will leave "The Kentucky Belles" on Feb. 1, and return to vaudeville.

Jesse Hale and Company have a new act with special scenery entitled "The Little Partner," which was tried in the middle west last week.—Two Havilans are at "Luna" Park, Mexico City, and will return to the States in December.—Cole and Losse are in London, having toured South Africa and other points.—Batey and Abell opened a vaudeville theatre at Sullivan, Ind.—The Filipino Military Orchestra, now playing the Sullivan-Considine circuit, is coming East.—D. W. DeWitt, manager of a picture theatre in Plymouth, Ind., will add three vaudeville acts to the weekly programme commencing next week.—Theresa Jacobs, a concert singer, will enter vaudeville soon, with a repertoire of operatic selections from the popular classics and a lavish display of wardrobe.—The father of Daisy Cunningham (Bob and Daisy Cunningham) died at Champaign, Ill., last week.—The act formerly known as Hume, Meehay and Hoey, is now Hume and Barth. They will join a burlesque organization.—Dixon and Fields have separated. Fields is doing a single "Dutch" specialty in the middle west.—Leo Cooper, a former vaudevillian, has taken charge of the dramatic department at the Bush Temple, producing sketches.—Lew M. Goldberg, manager of the Grand, Joliet, and Castle, Bloomington, Ill., gave a banquet on the stage of the Castle Theatre recently.

SAN FRANCISCO

By W. ALFRED WILSON.
VARIETY'S San Francisco Office,
1115 Van Ness avenue (Room 112).

ORPHEUM (Martin Beck, gen. mgr.)—Week 12; Gus Edwards' "School Boys and Girls" loomed up strongly for second weekers, with the juvenile comedian, Timberg, scoring heavily. The major portion of the newcomers were of the comedy brand. Shean and Warren in an episode of nonsense, a travesty on "Quo Vadis," were the best liked, judging from the volume of laughter. Foster and Foster in their sketch, "The Volunteer Pianists," won a favorable verdict. Some eccentric and trick piano playing was a feature of this act. W. Inmans and his trained dogs were well thought of, though suffering from the fact that trained animal acts have occupied a place on the several previous weeks' bills. The Manello-Marnitz troupe of acrobats was the big novelty feature. The hold-overs were Ralph Johnstone and Geo. Wilson. Fougere was also listed to appear, but failed to do so—but that is another story.

NATIONAL (Sid Grauman, mgr.).—Week 13: There was a general shifting of acts during the early part of the week in an effort to secure a satisfactory lineup. The end of the shuffle left the Harry Crandall Company in opening position. They suffered little from the change. Their offering, a tabloid version of "Peck's Bad Boy," proved more than acceptable to the lovers of energetic comedy. San Van and Hill had a creditable routine of acrobatics, the comedian scoring with some good comedy stunts. Mack and Dugal made their bid with an artistic blending of humor and pathos. "Grit's Thanksgiving" was its title, and afforded the team an opportunity to display themselves as "real actors." The Philippino Sextet, who had already made a showing at the Orpheum, were on the bill. They showed pronounced ability on the string instruments, and good judgment in the selection of the numbers, mainly American patriotics and some of the Cohan catalogue. This act scored heavily. Carl Herbert, magician, also appeared. The Dierick Brothers were in closing position, entertaining with some remarkable feats of strength.

WIGWAM (Sam Harris, mgr.).—Week 13: Without a single conflict the variety of this South Side program was an extremely satisfying one. Luttringer, Lucas and Company offered a clever Western sketch entitled "A Thing of the Past." In the character of a girl of the plains, Miss Lucas had a role that fitted her to a nicety, and she was easily the star of this number. Colby and Way had a ventriloquial act of decided originality and were well rewarded. Herbert, the Frog Man, submitted a taking routine of contortion work set off by an everglade setting. The Three Kuhns filled a return date and reached the usual high mark. They offered an addition to their catalogue of song. "Round the Horn," a catchy patriotic melody welcoming the westbound war fleet, received more than the "kind applause." Gafney Brown, comedian, and Ownley and Randell, comedy jugglers, completed the program.

EMPIRE (Hal Curtis, mgr.).—Week 13: Though Mrs. Tom Thumb was featured, Harry Jolson was the real drawing card, due perhaps to the success attained by his brother, Al, on the Coast, as a monologist. There were frequent verbal requests from the front for his brother's material, and Harry had to struggle hard to maintain his individuality. Possessing a higher pitched voice than his younger brother, he was at a disadvantage in his coon songs, but there were others, and the newcomer registered as one of the hits of the Empire's history. Mrs. Tom Thumb and her company of midgets no doubt filled their place as features of the museum kind, but their strivings for histrionic honors resulted in thirty most tedious minutes. This was relieved to some extent the latter part of the week when Al Flournoy won the gratitude of the Empire clientage by injecting himself into the playlet in the role of a comedy messenger boy. The Musical Simpsons in their well arranged musical act open the show. The stock company production was from the pen of Jas. P. Lee, and bore the title "Caught With the Goods." Though the theme was not new the plot was unfolded with original methods and it held its place as a laugh winner. Zinn's Dancing Girls, headed by Francis Grey, furnished the chorus numbers.

VICTORY (I. Coleman Levy, mgr.).—Week 13: Mr. and Mrs. Ben Hunn were the best liked number of the program. James M. Ward and Company in a meritless comedy fell sadly short, receiving but scant approval. The Aherns, head and hand balancers, filled a second week's engagement. The act stood repetition. Edwin Hoddy proved one of the most sensational of head balancers. Standing on his head on a flying trapeze, hands free, won him a great reception. Adams and Everett, comedians and dancers; Sherman and Fuller, comedy acrobats; The Blessings, sketch artists, and Will Newlan, musical soloist, completed the program.

SIXTEENTH STREET (Al. Onken, res. mgr.).—Week 13: Gladys Van was heavily featured and held strongly to her place as headliner. Jack Lyle, monologist, in cork, went well, as did The American Trio in a comedy sketch. Others on the bill: Mr. and Mrs. Monroe, Noble and Appy.

MISSION (S. Fried, mgr.).—Week 13: Nayson's Birds, Steinway Quartet, Gordan and Booth, Darrell Vinton, Walter Perry.

THE CLARANCE SISTERS

are one of Vaudeville's Biggest Hits,

Singing JEROME & SCHWARTZ'S

Best Irish Song,

Miss Killarney

PUBLISHED BY

FRANCIS, DAY & HUNTER
15 W. 30th ST., NEW YORK CITY

BOSTON

ERNEST L. WAITT.
Variety Office, 278A Tremont St.

KEITH'S (H. D. Dupee, mgr.).—"The booker" did himself proud here this week for the show is unusually good. Laddie Cliff makes his first appearance here from New York and is an instant hit. Emma Carus is back with some new songs. She sings a thousand per cent. better than she did when here before, for Emma has realized that to yell is not artistic. Kitty Johnson does a very good singing act way down on the bill. She deserves a better place. William Courtleigh returned with "Peaches." The Basque Quartet, favorites here; Marzella's Birds with some novel tricks; Fagan and Byron in a very good dancing act; Charles Leonard Fletcher in impersonations that impersonate (his Mansfield is absolutely perfect) are in the body of the bill. The Ruperts, acrobats new here, caught on immediately. They do a novel act well. Spissell Brothers and Mack are the laughing hit of the bill in a fine acrobatic act full of ginger. Hafford and Mantell, singing comedians; Green Brothers, base ball jugglers; Edmonds and Lee, "coonologists," and the Gartelle Brothers, skatists, complete the bill. Business excellent.

ORPHEUM (S. M. Mowry, mgr.).—Three "K. & E. acts" came here this week, Vasco, "the Mad Musician"; Quigley Brothers, and Alexander and Bertie. "The Moto Girl" is headlined and a big mystery until the finale. Bob Larson, press agent of the house, "cooked up" a scheme to have the girl sent in a box to Mayor Wardwell, of Cambridge, on Tuesday. There was quite a scene at the City Hall when she arrived. Mayor Wardwell chucked her under the chin, and she came to life. She made a sensation at the Orpheum this week. Another sensation was Nellie Wallace, the English comedienne, in a grotesque costume, who sings and talks different from the rest, and gets the audience choking with laughs. She is a big addition to the varieties. May Duryea and Charles Deland have a fine sketch in "The Imposter," although it is built on very old lines. George Whiting and the Melnotte Twins are new here, going well to good applause. Marthentti and Sylvester, comedy acrobats, one of the best ever seen here. Bertie Herron has a novel act that takes well. It is full of good jokes and she works with vim. Mlle. Alexandra and Mons. Bertie are very popular and can return here many more times. The undressing act, however, is a little bit below the Orpheum standard. Business big.

AUSTIN & STONE'S MUSEUM (Stone & Shaw, props.).—The Aztec Twins; Charles Fitzpatrick, the ossified man; Princess Soutouki's Hindoo jugglers; the Vortex Sisters on the trapeze, and the Thompsons in rifle shooting are in the curio hall. In the stage show are Wilson and Mack, in German comedy; the Olive Sisters in a very neat act that calls for mighty clever dancing; Harry and Sadie Daly; Dorothy Norton in songs; Norma Phara, a bully good lil. song singer; Grace Toledo and the Meadows Comedy Company.

PALACE (C. H. Waldron, mgr.).—It is too bad that Hastings and Arnold cannot get hold of some new business for their "Bachelor Club Burlesquers." At present the show is a dry re-hash of about everything that has been seen here within ten years and rather poorly done at that. Margaret Ryan is about the best thing in the show. The olio includes also the Gotham Comedy Four, Gertrude, the whistler, and the "Six Lancashire Lassies." "After the Matinee," the closing burletta, is a long while after. In the Palace's

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

Eckhoff and Gordon

THE MUSICAL LAUGH MAKERS — WEEK JAN. 27, ORPHEUM, NORFOLK, VA. — REICH & PLUNKETT, 1133 Broadway, New York City, Exclusive Agents.

WILFRED CLARKE

Presenting His Sketches
"NO MORE TROUBLE" and "WHAT WILL HAPPEN NEXT?"
Address, care Lambs' Club, New York City.

HARRY AND KATE JACKSON

Presenting "HIS DAY OFF." IN VAUDEVILLE. TIME ALL FILLED.
HARRY JACKSON, General Stage Director for JULES MURRY.
Address United Booking Office or Room 1, New York Theatre Building, N. Y. City.

FRED KARNO'S Comedians

Original London Comedy Company.
Manager, ALF. REEVES.

To whom address all communications, en route.

THIS WEEK, KEENEY'S, BROOKLYN, "A NIGHT IN AN ENGLISH MUSIC HALL," with BILLIE REEVES, original "Drunk."

Playing return dates everywhere with bigger success than ever.

Slums of London, etc., in repertoire.

Productions Copyrighted. Pirates keep off.

Freeman Bros.

Those refined medley singers and dancers who do different styles of dancing. Now on the Sullivan & Considine Circuit. Coming East soon. Open for Burlesque or Vaudeville for next season.

A HAPPY AND PROSPEROUS NEW YEAR TO ALL.

Go-4TH AND Doyle

("All Right.") Week Jan. 20, Majestic, Huston, Texas.

THE ECCENTRIC RECRUITS,

Swan AND Bambard

"On Guard" with W. B. Watson's Army, playing Grogan and the Sheriff in "Krausemeyer's Alley."
JAN. 20, BON TON, JERSEY CITY. Agents, WESLEY & PINCUS.

THE SPEAKER OF TALK

PHIL MILLS

In LEW SULLY'S nonsensical narration entitled "ORATORICAL DISTURBANCES"

JOE COOK

The Juggling Kid

IN HIS OWN ORIGINAL NOVELTY, "JUGGLING IN THE DEPOT." Direction JACK LEVY.

LILLIAN HALE & CO.

IN "THE PHANTOM RIVAL," BY SAGER DEAN.
One of the best laughing sketches in vaudeville. Big success everywhere.

JUST KIDS

RAWSON and CLARE
FEATURED WITH WEBER & RUSH'S "BON TONS."

MORRIS DOLLY

MANLEY AND STERLING

Presenting their Playlette,
"KID HICKEY" (A Story in Slang)
Yes, we wrote "I'D GIVE ME LIFE FOR A PAL LIKE YOU" for our own act. All singing rights reserved.
Week Jan. 27, Pastor's, N. Y. City.

Open time after April 1st

SEYMOUR and NESTOR

Character Songs and Changes. 120 W. 116th St., New York. Phone 3470 Morningside.

POLK and MARTELLA

ROUGH HOUSE COMEDIANS
Watch the Bumps. En route Western States Vaudeville Circuit. O. S. BURNS, Agent, Empire Theatre, S. F.

AT LIBERTY

MAUDE RYAN

of INNESS AND RYAN.

Formerly of CARVER and POLLARD — Formerly of GILLIHAN and MURRAY

LOUISE CARVER AND TOM MURRAY

FRANKLIN SQUARE, WORCESTER, WEEK JAN. 20th

Positively the Catchiest Waltz Song Ever Written

"When You Find The Girl Who Loves But You"

WORDS AND MUSIC BY

JOSEPH SANTLEY

PROFESSIONAL COPIES FREE.

PUBLISHERS

THIEBES-STIERLIN MUSIC CO.

ST. LOUIS, MO.

JOS. W. COHEN'S

UNREDEEMED

Fine white DIAMONDS 25 per cent. lower than market value. Exchangeable at full price paid and RETURNABLE ANY TIME, less 5 per cent.

Diamond Broker

627 PENN ST., READING, PA.

MAGICAL APPARATUS

of every description, best make. Large illustrated catalogue, 15c. Small illustrated catalogue FREE.

BAILEY & TRIPP CO., P. O. Box 460, CAMBRIDGEPORT, MASS.

I. MILLER, Manufacturer of Theatrical Boots and Shoes CLOG and BALLET SHOES a specialty. All work made at short notice.

202 W. 23d St., New York. Tel. 100 Chelsea. Mention VARIETY.

LOUIS WESLYN

Author of "TWO MEN AND A BOTTLE," the farcical hit of Howard Truesdell and Company. Writer of sketches and songs for Nick Long and Idalene Cotton, Carter and Waters, Hallen and Fuller, Willa Holt Wakefield, Lillian Apel, Hearn and Duncan, Lillian Ashley, Innes and Ryan, and many others.

LOUIS WESLYN

SKETCHES AND SONGS,

Headquarters, Grand Opera House, Indianapolis.

CHARLES HORWITZ

Sketches from the pen of Horwits are the best in vaudeville. Order your sketch, monologue or lyric from the author of those great hits now being played by Frederick V. Bowers & Co., Harry First & Co., Gracie Emmett & Co., Chadwick Trio, Henry and Young, Coombs and Stone, Le Roy and Clayton, Somers and Storke and over one hundred other big successes.

CHARLES HORWITZ, 102-104 W. 38th St., New York.

Mark-Stern Building.

MATTHEW GOLDMAN

SKETCH WRITER.

Up-to-date writer with up-to-date ideas. Character, Jewish, Slang, Protean, Italian acts, etc. Author: "The Marriage Fee," "For the Love of Mammy," "The Call of the Blood," "Stage Struck," "Behind the Footlights."

High grade vaudeville acts a specialty.

100 WEST 111TH ST., N. Y. CITY.

WIG MAKER

ARTISTS' TOUPEES, PAINTS, POWDERS, ETC. Good work, low prices. Stamp for price list. G. SCHINDHELM, 118 W. 26th St., New York.

GOOD CATCHER

FOR CASTING ACT

AT LIBERTY

Address "Catcher," care VARIETY (N. Y. Office).

own show are Kin Kaid, comedy juggler; Dell and Fouda, juggling duo; Bert Spears, German comedian, and Lon Seaver, ill. songs.

COLUMBIA (H. N. Farren, mgr.).—"Fay Foster" certainly has everything new but the name in her show. In fact it is almost too new and too good for its surroundings. Lena LaCouvier heads the bunch and sings great. The comedy work is brilliant and clean and in the olio, beside Miss LaCouvier, are Queen and Ross, comedy duo; Allen and Dalton, comedy musicians, and the Hilton's, acrobatic cyclists.

LYCEUM (G. H. Bachelor, mgr.).—"Vanity Fair" have a good show, almost top heavy with comedians. Belle Wilton and Mayme Hennings leading the girls. The olio includes Welch and Maitland, in some dances, genuinely novel; Hennings, Lewis and Hennings, bright sketch; Belle Wilton, James R. Walters and Haverly and McRae in "The Pikers."

HOWARD (J. Hunt, mgr.).—Bob Fitzsimmons and his wife in their new sketch are featured here this week, and deservedly so. The show is the "Broadway Gaiety Girls," pretty good so far as costumes go, and fair in comedy numbers. Johnny Webber holds high place. Beatrice Haynes, Blanche Washburn and Hattie Chew are in the olio. The Howard's own bill comprises Bert and Lottie Walton, Winkler and Kress, acrobatic comedians; Carrie Scott, "A Bowery Girl" act that is a wonder; Jordan and Brennan in a singing and dancing act; Meyer and Mason, Mayo and Rowe and Mavillo, juggler.

NOTE.—Edward Martin, formerly of the team of Martin and Linsdale, is now stage doorkeeper at the Majestic.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—Although Carrie De Mar's appearance here as a single entertainer in vaudeville was made midst several mishaps, her success was none the less marked, she registering a solid hit in a singing specialty, different than the usual run. The sudden illness of Louise Langdon, of Byron and Langdon, compelled the team to cancel the week. Miss De Mar was forced to appear in the middle of the bill with a few minutes' notice. The balance of the bill included a number of standard vaudeville favorites. R. G. Knowles offered his songs and monologue for the first time in this house. He has some new talk, bright and witty. The operatic selection rendered by the Romany Opera Company scored big. The "Palliacci" prologue is rather too long for an opening, though well sung. A brighter number substitnted would help considerably. Lina Marrder and her admirably trained horse gave a showy circus act. The biggest laugh winners on the bill were the Nichols Sisters. Their first song does not compare favorably with others used, or with the closing one now, but the talk has been improved with several new bits and is handled in the same skillful manner which has made this team a favorite for years. Too much time has been spent in making a pretty act out of the musical turn offered by Alsace and Lorraine. It is an attractive stage picture, but a deal of practice and the selection of numbers suited to the instruments used is needed to make the act what it should be. If the man must sing, he should change the song he is using, sing with more life and not stand so far away from the accompanying chimes. Better effect could also be secured if the imitation of the bagpipes on the violin followed the original. The man gives evidence of being a good violinist, but here again he fails to get the best results by a poor selection of simple trick playing. The singing and dancing is the best part of the Fentelle and Carr act. The pair have settled upon a novel idea which needs developing and some fresh material might be injected into the talking portion. The act made a good impression and ought to be made a sure hit. Some first rate hand to hand tricks were shown by the straight men of Mareena, Nevaro and Mareena, the comedian filling in with clever contortion feats. The slips on one of the best tricks are poorly faked and are not needed. Delmore and Lee put an excellent finish to the regular bill with their showy work on the revolving ladder. The Trillers offered their familiar specialty and Lonnie Follet, a youngster, pleased mildly with impersonations. Black and Miller passed fairly with their comedy acrobatics, as did Hill and Hill, colored, with singing and dancing. The "gag" in which reference is made to a white woman, should be dropped, even though no offense is intended. Julia Redmond and Company, in the sketch "Too Much Married," replaced Byron and Langdon, entering the bill Tuesday.

TROCADERO (Fred Willson, mgr.).—One of the best-drilled choruses seen here this season just about pulls the "Parisian Belles" show through fairly well. When Charles E. Taylor was arranging his show for this season he must have given nearly all his attention to selecting good-looking lot of girls who could and would work up the numbers, and then selected attractive dressing for them. The one who made out the program of numbers and put them on did the rest for the show and it is to the chorus the principal honors belong. "A Pair of Plums" and "Whirlie Girlie," the first part and burlesque, were evidently put on with the idea that almost anything will do for a burlesque show. There seems to be an abundance of material in the show but the results are not derived, the comedy being draggy and for the most part worn with long usage. Ed. West and Lou Morgan have the principal comedy roles and depend mainly upon familiar bits to win their laughs. The first part has a plot to it, an old one re-vamped, and the best thing that can be said about it is that musical numbers with those active girls looking better in each costume worn, come on often enough to make one forget about the comedy. West and Morgan were made up to look alike and were one of the comedians to have his waistcoat cleaned, the double would be almost perfect. The pair depend mainly upon rough comedy material to get laughs, the inflated stomachs coming in for a goodly share, while the word "hell" is injected into the conversation as often as possible. The brightest comedy spot in the first part is furnished by Bill Armstrong as a "rube" sheriff, and he brings home many a laugh, while Harry Seyon plays an Irishman quietly, deriving probably as much comedy out of his part as possible. The men work hard enough to keep up the action and it may not be their fault that the effort fails. "Doc" Armstrong makes a neat appearance as the "straight," and Arthur Armstrong adds a little to the comedy effort as a bell-boy in a frightful makeup. Julia Seyon and Eva St. Claire handled the character roles of the respective wives of the "Plums" with about equal success, only the latter is more noisy. Gladys Sears is billed as "queen of musical comedy," but gives no evidence of it in the first part. Miss Sears needs to inject some of the ginger she displays in her specialty, while working through the show. Tiny Downey, from the chorus, scored the big hit, leading one of the numbers, and twelve of the girls attired in pretty Highland costume put a strong finish to the first part with a gun drill and an excellent singing number, the principals joining in for the curtain. Ed. West does well with the number he leads, and Miss Sears and Lou Morgan do their best work in the kissing song. Much of the material used in the burlesque is taken from one of the Broadway productions, though the business connected with the removing of the shoe by one of the comedians and the fact that almost half the time the comedians are rolling on the floor in their efforts to win laughs, had no place in the original. A poker game and more old bits are used also. The numbers again help out considerably as in the first part. Julia Seyon joins with the excellent dressing scheme here, making a fine appearance, first in a clean white suit with tights and later in a handsome black lace gown. Violet Duacth appeared for what was called a "Spanish dance," but it is identical with what she has been doing in burlesque for years, without even a new wiggle. The olio was the real strong part of the show. The Seyons opened with a singing and talking number, "The Marriage Broker," which pleased. Both make a good appearance. Gladys Sears shows to much better advantage here with character songs, which scored strongly. She used an Italian number which passed with the aid of a rather naughty wiggle just as she exits. Louis Dacre is billed as the special feature and labelled "irresponsible." This latter caption must stand for a great deal, for it is certain that no man ever offered more risky monologue and song than Miss Dacre handed out, some of it being almost "raw" and sounded more so coming from a woman. Miss Dacre looked exceedingly well in a handsome gown and picture hat, and would have been just as big a hit with other material. The comedy cycling act of the Three Armstrongs made its usual hit. There is not much need to improve anything but the comedy to make the "Parisian Belles" a highly satisfactory show, and the principals appear capable of doing their share with the proper material to work with.

DUMONT'S.—Several of the old school of minstrelsy are still at this old home of blackface entertainment, where burlesques of popular topics are given every week in addition to the old time first part. It was the home of many of the best known of the old time minstrels. Such veterans as Hughey Dougherty, Vic Richards, Charley Turner, Fox and Ward, one of the old time teams in variety, are still here taking active part in the entertainment, which attracts a patronage from people who probably seldom visit any of the other theatres. As a special feature this week Charles S. Dooin, the popular catcher of the Philadelphia Club of the National League, made his professional debut as a public vocalist, appearing in white face as one of the olio numbers. Dooin has an excellent high baritone voice and sang two ballads with pleasing expression. Considering that it was initial appearance he did very well, and a crowded house voiced its approval. Handsome floral gifts were made. Many ball players, newspaper men and theatrical men, friends of the ball player, were present, and the occasion was one that would have filled even a veteran's heart with joy. The usual first part and afterpiece introduced the popular blackface artists of the permanent organization, with several olio numbers in between, the company giving a highly entertaining performance.

CASINO (Elias and Koenig, mgrs.).—Rice and Barton's "Big Gayety Company" furnished the week's bill.

GAYETY (C. L. Walters, mgr.).—Rose Sydell's "London Belles" was the attraction here this week.

BIJOU (Lewis H. Baker, mgr.).—The "Champagne Girls" entertained here for the week with Owen Moran, the English featherweight boxer, as a special feature. Kenney and Hollis have replaced Murphy and McFarland, and the show has been changed in several spots.

AUSTRALIAN NOTES

By MARTIN C. BRENNAN.

Sydney, Dec. 5.

The Newcastle coal strike, which threatened to up-end New South Wales, is, happily, over. One week was sufficient to foresee the chaos that was likely to occur were the struggle continued, and fortunately for Australia, timely intervention prevented what must have been a national calamity.

Regarding vaudeville, it is admitted that the coaly city (Newcastle) was fortunate in not feeling the disastrous effects of the strike, but, happily, at the time of quitting work, the miners had a fair amount of money at their disposal. This, together with the fact that Dix & Baker were serving up a great bill, helped considerably to augment the King's Theatre exchequer.

At present, Sydney vaudeville houses are putting on strong programmes, that of the Tivoli being particularly healthy. For the week commencing tomorrow, the Flying Eugenes (4) are announced, as are Ray and Calden, an imported act (just finished a successful Melbourne season). The Whiteleys finish to-night, after five weeks' of uninterrupted triumph. Seeley and West, comedy musicians, are in their last week, as is Madame Rhodesia (Mrs. Seeley). Also showing are Clarence Tisdale, tenor (out here some years ago with McAdoo's Minstrels);

THE ELECTROGRAPH

First-Class Film Rental Service

199 THIRD AVE., NEW YORK

AGENTS FOR

Gaumont's American Films

12½ CENTS PER FOOT.

"THE PERSEVERING LOVER"

Agents for GAUMONT CHRONOPHONE.

Telephone 2994 Stuyvesant.

Fink & Ortloff

Tailors

1366 BROADWAY, NEW YORK.

Formerly with Max Marx.

Telephone 4467 38th St.

Jack Burnett

GRAND OPERA HOUSE, CHICAGO, The "ACTWRIGHT." Still

WRITES

REAL SKETCHES.

Any of my 150 "clients" will tell you I write absolutely

NOTHING BUT HITS

DIAMONDS

Ask E. F. Carruthers, Ed. C. Heyman, or W. F. Keefe, of the West. Vaudeville, Chicago Office, about "DOC" WEBER. I sell Diamonds at wholesale prices to the profession; guaranteeing to return your money any time it looks better to you than the diamond.

I will make TERMS if you can't pay all cash. Write when you will be in Chicago; I want you to have a look any way.

"DOC" H. P. WEBER, R. 316, 269 Dearborn St., Chicago.

Are You Going to Europe?

Established 1885.

Edwin H. Low's S.S. Agency

1123 B'way (cor. 25th St.), N. Y.

Choicest berths on ALL STEAMERS at lowest rates. Complete, reliable information with plans and sailings. Foreign monies and all travelers' checks. Special attention to artists sailing. Low's Pocket Cable-Code 50 cents. Send for LOW'S LIST OF SAILINGS, free.

THEATRICAL SCENERY

Vaudeville and Production. Largest Scenic Concern in the World. Water Color, Silks and Dye. DANIELS SCENIC STUDIOS, CHICAGO.

MATT WOODWARD

Author of MATTHEWS AND ASHLEY'S great "dope" song, "Please Don't Wake Me!" Writes SKETCHES and SONG-FINISHES to acts. "Exclusive Permit" PARODIES, limited sale. Send for list.

STUDIO: 215 W. 49th St., New York City.

Barry AND Wolford

"TOWN TOPIC TICKLE TALKERS,"

K.-P. 58th St. this week; Jan. 27, Easton, Pa.

REICH & PLUNKETT, Agents.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

AL. W. MADDOX AND MAYBELLE MELVIN

STARRING SEASON 1908-09 IN THE COMEDY DRAMA WITH MUSIC, "THE DARE DEVIL KID" By JOHN P. RITTER.
UNDER THE MANAGEMENT OF JOSEPH KING, KNICKERBOCKER THEATRE BUILDING, NEW YORK
WM. TULLY, GENERAL REPRESENTATIVE. WESLEY & PINCUS, VAUDEVILLE AGENTS.

GEO. E. MURPHY AND WALT. E. WHITMAN IN On Friends.

MAXIM No. 43

Value your friends for what they are and not for what they can do for you. Friendship is not a commercial article to be bought, sold or bartered, and if you hold your friends at their commercial value you will find yourself in a poor market.

BOOKED—WILTON, Agent.

BESSIE WYNN

IN VAUDEVILLE.
Direction of MR. E. F. ALBEE.

DeVelde & Zelda

Artistic Equilibrists

En Route, Season 1907-8, "THE LADY BIRDS."

RUBE KITTIE

Welch-Francis

Assisted by COYLE, BEATRICE and DYER.
BOOKED SOLID. Direction JACK LEVY.

WHAT THEY ALL SAY: A GREAT ACT.

AL RAYNO AND CO.

INTRODUCING THEIR WONDERFUL ACROBATIC BULL DOGS. Direction ALF T. WILTON.

Castellane AND Bro.

THE MOST SENSATIONAL TRICK CYCLISTS IN VAUDEVILLE.
Address Care VARIETY.

James R. Waters

"THE SINGER OF THE GHETTO."
MANCHESTER'S "VANITY FAIR" COMPANY JAN. 27-29, GILMORE, SPRINGFIELD.
30-1, BIJOU, READING.

BILLY HART

Principal comedian and producer.
BOB MANCHESTER'S "GAY MASQUERADERS."
Re-engaged for next season by the Little Magnet of Burlesque, Bob Manchester.

ELLA **Claus and Radcliffe** CLAUDE

Olympic, Chicago—Some audience—some act—some success.—Ed. Hayman, Rep. Western Vaudeville Association.

SPECIAL FEATURE.

Potter and Hartwell

THE MAN WITH THE TWO HEADS.

PETER META

Donald AND Carson

"The man with the lamp-post and the bonnie Scotch lassie."
January 20th, Alhambra, New York.

NELLIE WALLACE

The Inimitable, Eccentric Comedienne

Re-opened December 30, Colonial Theatre

LEON ROGEE

Novelties of Musical Imitations.

WEEK JAN. 20, PROCTOR'S, ALBANY.

DALY AND O'BRIEN

THAT FUNNY "TANGLEFOOT" DANCING ACT.
Not one in one like this one. EUROPE JUNE 15th.

Chas. Howison

World's Greatest Bird Warbler.

WORKING FOR KEITH & PROCTOR.

ELLIS MONA

Blamphin and Hehr

England's Premier High-Class Comedy Duettists.
Success, Cumberland, Md. (third week), special attraction.
Week Jan. 20, Pastor's, N. Y.

N. W. Earl--Vera Curtis and Co.

Present their latest Playlette, "GAMEY CASS," by PORTER EMERSON BROWNE.
Albany, N. Y., Week Jan. 20. AT PASTOR'S WEEK JAN. 27.

RAY MAZIE

DUNCAN AND HOFFMAN

Comedians. 17 Minutes in "One." This Week Barrison Theatre, Sioux Falls, S. D.

THE ACT THEY ARE ALL TALKING ABOUT. TRY AND CATCH IT.

CHARLES AND FANNIE VAN

In "A Case of Emergency"

FEATURING MR. VAN AS THE STAGE CARPENTER. BOOKED SOLID. Personal Direction MAX HART, Hudson Theatre Bldg.

B. A. MYERS

VAUDEVILLE AGENT

Representing Only the Best Vaudeville Acts

Can Use Acts That Can Play Sundays....

Back at the Old Address: 31 West 31st Street, New York

TEL. 1187—MADISON

Jack Russell and Victor St. John, a clever double, in new business; La Sylphe, dancer; Tom Dawson, comedian; Art. Slevin, whistler; Keldie and Davis, juvenile singers and dancers; Arthur Coxon, mimic, and the Bioscope.

National Amphitheatre—Current programme very powerful. Mounier and Fransy, strong man" act; Frank Yorke, comedian; Essie Jennings, balladist; Eva Lee and two 'picks"; Joe Rox, comeedian; Breton, conjurer; Victor Loydall, the Miorama, and a host of others.

Harry Clay's company at the Standard are raking in the dollars by offering a diversified programme of much merit. Hand and Ricardo, Eileen Capel, dancer; John Ralston, baritone; Joe Cowan, singer; Andy Roberts, comedian; May Hunter, Thelma Wood, Lon Courtenay and Arthur Morley.

Opera House (Melbourne)—Terry and Lambert headliners next week. Refined comedy and they come with a big reputation. Bill is going along merrily, thanks to the clever work of Hayman and Franklin, the clever Hebrew comedy dispensers; Herbert La Martine, baton spinner and dancer, newcomer, goes well, while Tom Finglas, the "ideal coon," another report speaks well of The Molasso Quartet return. Others, Eileen Lyons, Jack Willis, Price and Revost, George Deane, Rockfort and Hart, Will Lochrane and the Bioscope.

GAIETY, Melbourne.—Good value for the money. Banvard Brothers, comedy acrobats; Ward Lear, comedian; McKisson and Kearns, knockabout team; Jerrold, trick cyclist; Will James, banjoist; Frank King, Pearl Lovell, Mobreens Moore, Goldie Collins, Olga Pennington and the evergreen Bio.

KING'S, Newcastle.—Dix & Baker, notwithstanding the late coal strike, have every reason to be elated over the success of their compact show. Lengthy program. George Pagden, comedian; Tom Ritson, ditto; Addie Barton, Little Jackson, Tom Leonard, Harmonious Huxhams, Jim Marion, Maggie Fraser, La Petite Laurie and Olive Sinclair.

At Adelaide Tivoli, Stillwell, American handkerchief manipulator, has a company consisting of himself, Lyla Thompson, Trevena Sisters, Walter Melrose, Jack Hagan, Sid Russell, Joe Archer, Vere Hamilton and Charles Waite.

NOTES.—Harry Rickards returned yesterday from England after a six months' tour in search of talent. He has been particularly successful in his quest, thanks to the assistance rendered by many well-known London managers. Mr. Rickards has re-engaged some old facorites, notably Paul Cinquevalli, juggler; Marie Lloyd, Alec. Hurley and the Miles-Stavordale musical act. Of the principal new acts engaged he would say little, but among the newcomers will be the Brothers Artois, bar; Alma Grey, a one-time Australian child-serio, now Mrs. Artois; J. W. Rowley's son, Edwin Boyd; Martin Henderson, blind musician; Kloss Girls (three), gymnasts; Margaret Parker, John Higgins, champion jumper; La Fleury; Kaufman Troupe, cyclists, and Cassell's dogs.

The Sydney "Referee" has a page devoted to drama and vaudeville. I notice lately many extracts from Variety, but the editor, who fully appreciates the clippings, gives due acknowledgment to the source from which he receives it, which can be said of very few papers nowadays.

The A. V. A. in Sydney has put in some strenuous work during the past week. A House Committee, consisting of Ted Sutton, Leslie Vane, Ward Lear, Harry Ingham and Secretary Silverl, assisted by Bob Scott, has the rooms in first class order. A platform has been erected for the Sunday evening services and decorations galore added to the sadly neglected walls have made the rendezvous a veritable palace compared to its former condition. The "ladies' room" has been tastefully decorated. A committee, run on similar lines to the men's department, mean to make the A. V. A. rooms worthy of the name. Altogether this new departure is to be heartily commended for the association is now in a position to extend hospitable invitations to visiting V. A. F.'s, etc.

The work done will stand as a fitting tribute to the efforts of Arthur Carlton and V. L. Granville (English V. A. F.'s), and a set-off to those detractors who at one time were very anxious to see the association go to the wall.

Last week at a general committee meeting it was decided to entertain 300 of Sydney's poor children on Christmas Eve. A Christmas tree is to be provided and the idea does infinite credit.

Tom Donnelly, the well-known teacher of dancing, gave a turn last Sunday evening. Assisted by his wife and niece, he provided a good ten minutes turn of splendid part singing. The act, when licked into shape, will be put on and Donnolly will probably look for American bookings.

Two patter comedians have been working a good "gag" and billing it as their original idea. A Melbourne comedian has also been serving it up. The result has been much "hot air" dissemination by the young couple, with an admonitory rejoinder from the older artist containing some good advice anent billing matter as original when in reality it has been "sneaked" from an American joke book.

John Fuller, Jr., has returned from his continental jaunt. He leaves for New Zealand next week.

I stated in my last letter that there was a likelihood of managers forming a combine in order to protect themselves should occasion arise. This conclusion was borne out by the simultaneous arrival in Sydney of several managers and also by the fact that Harry Rickards was nearing home. Now Ben Fuller gives the statement an emphatic denial and states that such a move was never contemplated. Seeing that vaudeville matters are working so smoothly here, I can see no reason to doubt the gentleman's remarks.

ANN ARBOR, MICH.

THE MAJESTIC (Fred T. McOmber, mgr.).—The Blake Circus, trained animals, headlines; Musical Forests, banjo artists, good; S. Burton, comedian, well received; The Tourist Trio, novelty singing, won favor; The Willard Temple of Music scored a hit. SCHRAGGY.

ARKANSAS CITY, KAN.

FIFTH AVENUE (Merritt Jeffries, mgr.).—Week Jan. 13: Irene and "Zaza," best of its kind seen here; The Conaseev Acting Dogs, very well trained, and received much applause.——NOTE.—Annen Doone, "Ireland's Sweetest Singer," was billed, but just before time for curtain message came that he missed connections. They had to refund money to good house.

H. S. COLLINSON.

ATLANTA, GA.

IDLEHOUR (T. P. Holland, mgr.).—Daisy Dean, songs and dance; W. G. Bailey, comedian, good; De Parsons, parody singer, went well; Florence Davidson, juvenile singer, fair; Lee Florence, monologist, good; Smith and Heagney, in "Writing a Hit," well received.——ORPHEUM (Ben Kahn, mgr.).—Prince and Virginia, German comedy skit, proved a good opening number; W. S. Harvey and Company, novelty balancer, scored heavily; The Italian Trio, vocalists, were enthusiastically received; Bellman and Moore, in "A Bit of Vaudeville," unquestionably the hit of the bill; Armstrong and Ashton, sister act, good; Collins and Brown, German parody singers and comedians, were well received; Wilton Brothers, comedy bar artists, excellent and showy act.

BRIX.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr. Monday rehearsal 10).—Robert Hilliard and Company, "As a Man Sows," heads the bill; Max Yorke's fox terriers, pleasing act; Bert Levy's drawings won several encores; Louise Henry is working alone and got off in fine style; Charles F. Seamon, the funniest act seen here in some time; Buckner, sensational cycle act, closed, and the Olympia Quartet opened.——GAYETY (W. L. Ballanf, mgr.).—"The Parisian Widows," with Fields and Wooley in "Stolen Sweets," a two-act burlesque and a very good olio.——MONUMENTAL (Sam. M. Dawson, mgr.).—Williams' "Imperials" are again seen here this season with a few changes and no marked improvement, with exception of the olio; Demora and Graccta help it greatly.——NOTE.—"Sig" Cannon, proprietor of Cannon's Dog and Pony Show, has closed and is visiting his home in this city for the first time in many years. JOHNNY MEYERS.

BEAUMONT, TEX.

LYRIC (Frank Furlong, mgr.).—Week 13: Garvin Gilmain, impersonator, headliner, very good; The La Moines, musical, good; Marie Morelle and Dog, pleased; Kimball Bros., singers and dancers, fine. REKLAW.

BINGHAMTON, N. Y.

ARMORY THEATRE (E. Hart, mgr.).—Newhold and Carroll, "Angling Party," very amusing and novel; Leville and Sinclair, singing and dancing, good; Lester and Miller, "The Little Immigrant," kept the house in an uproar; Hill and Whittaker, singers and instrumentalists, received many encores; Patrice, "A New Year's Dream," good; William A. Dillon, "The Man with a Thousand Songs," made a tremendous hit; Valdon, magician, did some clever feats. JOGGERST.

BRIDGEPORT, CONN.

POLI'S (E. B. Mitchell, mgr.).—Edwin Forsberg and Company, headliners, in clever sketch, "The Card Party"; Tom Moore, singing coon songs, good; Knight Brothers and Sawtelle, scored; Blanchard Brothers, usual musical act, went slow; Hal Merritt, cartoonist comedian, good; Dixie Serenaders (colored), familiar act well received; Baptiste and Franconi, novelty equilibrists, fair.——NOTES.—Resuming of work in many factories reflects in better business; house playing to capacity right along. TEDDY REED.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 10).—A well balanced bill is given. Kramer and Belleiaire, exponents of Physical Culture, show a wonderful development; Farrell Taylor Trio, "That Minstrel Man," won favor; Catherine Hayes and Sable Johnson have an amusing oddity, "A Dream of Baby Days"; W. C. Fields, eccentric juggler, hit; That Quartette, best singers heard here for many a moon; Josephine Cohan headlines the bill in a one-act episode, "The Girl of the 'Times,'" which was well received and full of good comedy; Fred Niblo, humorist, had the house in an uproar; Eph Thompson's Elephants closed the bill.——Hippodrome (Max Faetkenhauer, mgr.).—The headliner was Ethel Leginska, pianiste, who has technical control of the piano; The Marriott Twins and Elder do a wonderful bicycle act; The Gandschmidts are clever tumblers and have two well-trained dogs that tumble with them; Sager Midgeley and Carlisle, in a boy and girl act which is one of the best of its kind. The two spectacles are still retained.

WALTER D. HOLCOMB.

DENVER.

ORPHEUM (Martin Beck, gen, mgr.).—Week 13: Edna Aug heads, well received; Bert Leslie and Company, added attraction, scored strongly; another star was uncovered when Wm. Tomkins

RECTOR'S

RESTAURANT

CHICAGO

Mr. Abe Frank, for the past five years sole Manager of the Sherman House and College Inn, Chicago, which connection he has severed, announces his association with Rector's, Clark and Monroe Streets, Chicago, as part owner and Managing Director.

Mr. Frank extends to his friends and acquaintances among the profession a cordial welcome to Rector's, assuring them of a continuation of his personal solicitude for their comfort and entertainment.

MAJESTIC CIRCUIT

INTERSTATE AMUSEMENT CO. (PROPRIETORS).

E. F. CARRUTHERS, General Manager.

PLAYING MODERN VAUDEVILLE IN THE

MAJESTIC THEATRE, BIRMINGHAM, Ala.
Opens Mondays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, DALLAS, Texas
Opens Sundays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, HOUSTON, Texas
Daily Matinees. Opens Sundays. Popular Prices.

LYRIC THEATRE, MOBILE, Ala.
Opens Mondays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, LITTLE ROCK, Ark.
Opens Mondays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, FT. WORTH, Texas
Opens Mondays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, SAN ANTONIO, Texas
Opens Sundays. Daily Matinees. Popular Prices.

MAJESTIC THEATRE, WACO, Texas
Playing Traveling Companies. Popular Prices.

OUR BOOKING DEPARTMENT IS PREPARED TO FURNISH BANDS, VAUDEVILLE ACTS, ETC., FOR ALL THEATRES AND OCCASIONS IN THE SOUTH ON SHORT NOTICE.

ADDRESS ALL MAIL TO

E. F. CARRUTHERS, MAJESTIC THEATRE BLDG., CHICAGO, ILL.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

FRANK FOGERTY

"Ain't I Right, Boys?"
The Dublin Minstrel

Booked Solid until June, 1908. K. & P. Circuit

Adele Fred

The Astaires

Juvenile Artists

Presenting a novel Singing and Dancing specialty

Address as per route, or 248 W. 45th St., N. Y. City.

Act staged by Ned Wayburn

Leonard AND Ward

In an original act in one, "THE HEBREW FATHER AND SON."

Also do a novelty in Italian.

BOOKED SOLID. JOE M. WOOD, Agent.

A SENSATIONAL EUROPEAN NOVELTY.

THE 3 ERNESTS

TRAMPOLINE HORIZONTAL BAR ARTISTS.

A featured attraction on Sullivan-Considine Circuit. Address care VARIETY.

McMAHON AND CHAPPELLE'S "PULLMAN PORTER MAIDS"

THE MAGNETIC

MAIDA DUPREE

Singing and Dancing Comedienne.

A 12 MINUTE LAUGH.

DEARLY ARVILLE

The Versatile Comedienne.
Time filled until Feb. 15.

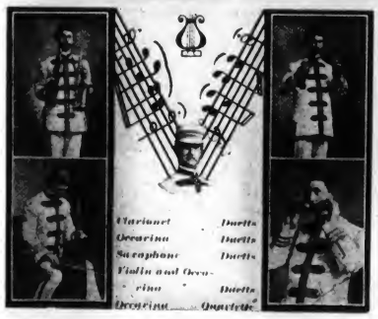
Permanent address 375 Central Park West, New York. 'Phone 7513 River.

VAUDEVILLE SURPRISE

JOLLY JOHN LARKINS

ORIGINAL CONCEPTION IN ONE

Wesley & Pincus
Exclusive Agents



OZARTO

Double Instrumentalist

Presenting the most Artistic and Sensational Musical Novelties extant.

The Act that has never been duplicated. A revelation to the musical world:

My latest novelty: playing a quartet of Occarinas at one time.

ALL AGENTS.

Address MOZARTO

257 West 34th St., NEW YORK.

OPEN FOR SUNDAYS AND CLUBS.

Return to Vaudeville

Sisters La Tour

California's Favorite Comediennes

A REAL COMEDY ACT. UNDER PERSONAL DIRECTION

REICH & PLUNKETT, VAUDEVILLE AGENTS

1133 BWAY., N. Y. C.

Phil Ott,

Nettie Nelson

and

With the "SAM DEVERE" show in "DR. NEARLY, A DOCTOR"

Al Stedman

ADAMINI - TAYLOR

Italian Character Impersonator, assisted by Eminent Violiniste, presents

"THE STROLLING MUSICIANS"

JAN. 27, ORPHEUM, EASTON, PA.

IDALENE COTTON AND NICK LONG

IN VAUDEVILLE,

Presenting their latest artistic success,

"MY WIFE'S DIAMONDS,"

By Edgar Allan Woolf.

Week Jan. 20th. Hammerstein's, N. Y. City.

Correspondents Wanted Wherever There is a Variety Performance.

GEO. J. # LAMBERT and WILLIAMS ETTA

LIGHT ENTERTAINERS

Under Direction of JENIE JACOBS, 1402 Broadway, New York

RELEASED!

COMIC SONG HIT OF THE SEASON

★ "Put Me Amongst the Girls" ★

SUNG BY

JOE CAWTHORNE
FRANK FARRINGTON
(ETHEL LEVEY)
BILLIE GOULD
ROBERT LETT

&c. &c. &c. &c.

F. D. & H.
(THE FIRM THAT DELIVERS THE HITS)

FRANCIS, DAY & HUNTER
NEW YORK: 15 WEST 30th STREET

made his appearance with a budget of topical "gags." He walked away with the honors of the bill. Carlin and Otto, excellent and tremendous hit; Maud Hall Macy and Company in "The Magpie and the Jay," hearty reception; Rawson and June, boomerang throwers, well liked; The Ernesto Sisters, artists, substantial hit. Business has been good.——MAJESTIC (Jno. Codray, mgr.).—Wright Huntington and Company in "The Stolen Kiss" head, well received; Armstrong and Levering, bicyclists, good; Will Davis, singing comedian, scored strongly; Short and Edwards, musical, went good; The Sully Family, roars of laughter; Aneta Hendrie and Company in "The Marshall," Western playlet, opened, and suffered in that position. Business fair.——CRYSTAL (Wm. A. Weston, gen. mgr.).—Hall and Colburn head, took several curtain calls; Colman and Mexis, sharpshooters, excellent and went well; Davis and Walker (colored) swiftest acrobatic singing and dancing act seen here; The Jarrell Company in "A Glorious Time," good vehicle and did nicely; the Flood Sisters, equilibrists, opened and went big. Business excellent.——NOVELTY (Bert Pittman, mgr.).—Williams, Thompson and Company in another of the old-time acts, head. Kelley and Dixon, in a dramatic playlet, well liked; Rogers and Letephan, in "The Music Master Pro-tem," unusually bright; the Three Macs, Scotch singers and dancers, good; J. B. King, equilibrist, good act. Business good.——NOTES.—Delphino and Delmora have signed for a tour of the Western States time, opening in San Francisco, Feb. 10.—The New Majestic (S.-C.) has not hurt the attendance at the opposition houses. Business has been up to the standard at the Novelty and Crystal since the Majestic opened. The Majestic has only done a fair business. The shows have been good, but the prevailing opinion is that the prices are too high.—Lynn and Bonnie Hazzard have joined "The Show Girl" for the balance of the season. H. B. X.

DUBUQUE, IA.

BIJOU (Jake Rosenthal, mgr. Sunday rehearsals 10).Edward Clark and his "Winning Widows," great; Snyder and Buckley, musical comedy, great; Tom Heffron, good; Bert Lennon, impersonator, good; Al. Tierney, vocalist, good; Kinodrome. Business capacity.——LYRIC (Wm. L. Bradley, mgr.).—Moving pictures and songs; business good. VERA V. HAAS.

DULUTH, MINN.

BIJOU (Joe Maitland, mgr.).—The Pacheco Family, acrobats, very good; O'Niel Trio, singers and dancers, much applause; Bell and Washburn, singers and dancers, good; The Great Ranf, wire, clever; Leonard and Ward, character change, well received. ABE.

EASTON, PA.

ORPHEUM (J. F. Osterstock, mgr.).—Irene Franklin and Burt Green head the bill. Miss Franklin's "I'm Afraid To Go Home in the Dark" and a "kid" song scored heavily, for which she deserved credit. Ziska and King, comedy magicians, well applauded; Gaston and Green, songs and dances, good; Johnny Johns, blackface, very good; Juno Salmo, contortionist, best seen here; Martin Brothers, xylophone soloists, well received; Pratt's Dogs, fair. "CANIFIELD."

EAU CLAIRE, WIS.

UNIQUE (Wm. Armond, mgr.).—Week 13: The Raymonds, good; Major O'Laughlin, good; Rand and Byron, good; M'lle. Amdrietta, good. Good show and business.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr.).—Zamloch, strong magic act; Pantzer Trio, big hit; Campbell and Brady, good juggling; Smith and Champion, clever comedy; Dawson and Whitfield, singing comedians, excellent.——RIALTO (F. W. McConnell, mgr.).—Bedell Bros., Quinlan and Howard, Charles Waidemar, Harry L. Reed, Trixie Bennett, Lina Cooley, Minnie Wilson and Laura Moss; strong bill; large business. J. M. BEERS.

EVANSVILLE, IND.

PEOPLE'S (Pedley & Burch, mgrs.).—12: "The Rialto Rounders," good business and show pleased. 19-22: "The Nightingales," pleased good houses.——MAJESTIC (Frank B. Hooper, mgr.).—Week 12: Wells and Sells, acrobats, hit of bill; Percy and Dave Martin, very clever. S. O.

EL PASO, TEXAS.

ORPHEUM (Martin Beck, gen. mgr.).—Jan. 15-21: Clinton and Jermon, entertaining; Clarence Siegel; Myles McCarthy, amusing; James H. Cullen, as good as usual; Okabe, Japanese, the best equilibrists ever seen here.——MAJESTIC (Frank Rich, mgr.).—Jan. 16-22: The Musical Halls, splendid; Lillian Starr; Franklin and Linden, very entertaining; Arthur Huston Company, amusing. F. W. CAMPBELL.

FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr. Monday rehearsals 10).—Headliner this week, Wilfred Clarke and Company, "What Will Happen Next?" excellent; McMahon's Minstrel Maids and Watermelon Girls, very good; Bernier and Stella, novelty duo, pleasing; Brown and Cooper, comedians, good; Lew Minor, ill. songs, fair; Joe Deming, good; Ida Fuller, spectacle dance, good.——PLEASANT STREET (Jas. Mason, mgr.).—Burke and Farlow, songs and dances, fair; Marie Girard, ill. songs, good; Nelson, comedy juggler, very good; Mason and Doran, comedy duo, good.——PREMIER (E. L. Perry, mgr.).—Bay State Comedy Quartet, very good; ill. songs by James Walback, good.——SAVOY (Julius Cahn, lessee and mgr.).—Lew Dockstader's Minstrels. E. F. RAFFERTY.

FORT SMITH, ARK.

LYRIC (Winfrey B. Russell, mgr. Monday rehearsal 2:30).—Hal Godfry, acrobat, clever; The Auers, novelty, rag pictures, exceptionally good; Jesse Hale and Company, three people in a dramatic sketch, the best yet seen here; Zeck and Zeck, aerial act, fine costumes, scored heavily; Grace Dodd, songs, continue to please.——EDISONIA, OLYMPIC and BIJOU.—Moving pictures to fair returns. RED.

FORT WORTH, TEXAS.

MAJESTIC (T. W. Mullaly, mgr.).—Week 13: Adele Palmer and Dennis Palmer, presents "The Ice Man," by Geo. M. Cohan. May be all right on Broadway. Eugene Baker, soprano, best soloist here this season; Webb and Conneiy, singing and piano playing, good; Fred Galetti's monkeys, extra attraction; Ernie and Hongger, really wonderful tricks in spite of the fact that they are minus one limb.——LYRIC (Geo. W. Barnhart, mgr.).—The Waddells easily the top-notchers, their comedy club juggling high class; Josephine Carlyle, winner with catchy songs; The Musical Shirleys, excellent musical act; C. E. Able, ill. songs, good.——NOTE.—The Lyric has opened two new houses, one at Waco, and the other at Tyler, Texas. F. H. BARNES.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—Nance O'Neil, headliner, in "The Jewess," excellent; Edwin Stevens and Company, "A Night Out," hit; Ida O'Day, singing, very good; Ward and Curran, "The Terrible Judge," unique and pleasing; The

WANTED: SINGERS

Ladies and Gentlemen

FOR ALL KINDS

OF VAUDEVILLE WORK

B. A. MYERS - - 31 West 31st St., NEW YORK

THE MATTERY-MOORE CO.'S FLEET OF AIRSHIPS

"The Roc," "The Arrow" and "America"

Commanded by the Most Daring of Aerial Navigators

CAPT. WM. MATTERY

Positively the greatest attraction for Parks, Fairs, Celebrations, etc. One or more Flights, returning to Starting Point, guaranteed, daily. Lowest terms. For particulars, address

W. S. CLEVELAND, Manager
536 KnicKerbocker Theatre Building
1402 BROADWAY, NEW YORK

TO BURLESQUE MANAGERS:

WHO WANTS JOE GANS?

Lightweight champion of the world. Master of them all.
Sold out every performance in Scranton last week.
Packed them all this week at Miner's, Bowery.
Week Jan. 27, Troy and Albany; Week Feb. 3, Howard, Boston.
WEEK FEB. 10, PARK, BROOKLYN. TIME OPEN AFTER THAT.

For terms address BARNEY GERARD, Mgr. Joe Gans, 131 West 42d Street; or en route "Bohemian Burlesquers."

Variety's Chicago Office

IS IN THE

Chicago Opera House Block

Advertisements and subscriptions received at regular rates.
News items may be forwarded there, and will be promptly transmitted.

MADDEN AND FITZPATRICK

Presenting one of the most beautiful playlets in vaudeville

"THE TURN OF THE TIDE"

BY MR. FITZPATRICK

K.-P. 58TH ST., WEEK JAN. 27.

Big Success Everywhere

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

HART TRIO

INSTRUMENTALISTS AND VOCALISTS

Exclusive Management

MR. ALF. T. WILTON

Suite 920, St. James Building
NEW YORK CITY

Acknowledged Big Riot in Philadelphia this week at Keith-Bijou Theatre by Press and Public.

LE DENT!

Owen Moran, the fighter, said: "If I could fight as good as I can juggle, I'd be the champion of the world."

BOOKED SOLID. WEEK JAN. 27, SHUBERT, NEWARK.

Fiddler AND Shelton

SUFFOCATED WITH DELIGHTNESS.

Still being booked by Western Vaudeville Association. Big Hit at Haymarket, Chicago, Week Jan. 6.

Clarence Sisters

"THE AUSTRALIAN NUGGETS."

BOOKED SOLID. Direction AL MAYER.

THE DANCING WONDERS

JACK BROWN AND LILLIAN WRIGHT

GREAT SUCCESS EVERYWHERE. Management LYKENS & LEVY.

HARRY TATE'S Co.
FISHING AND MOTORING

New York
England
Australia
Africa

EIGHTEEN MINUTES OF COMEDY.

HARRY L. WEBB

THE MAN WHO TALKS AND SINGS. KEEP YOUR EYE ON THE LAUGH PRODUCER.

Scoring BIG on the Western Vaudeville Association time and a long route booked.

OUR NEW YORK SUCCESS DUPLICATED IN BOSTON THIS WEEK

GEORGE WHITING AND MELNOTTE TWINS

IN THEIR SOMEWHAT DIFFERENT NOVELTY "ARTISTIC NONSENSE"

Under the Personal Direction of REICH & PLUNKETT

THE DAINTY SINGER OF DAINTY SONGS.

MISS LILY LENA

UNITED BOOKING OFFICES TIME.

VALONI

Novelty Juggler and his wonderful trained Pigeons. Colonial Theatre, Lawrence, Mass., Week Jan. 27.

WM. MORRIS, Agent.

WILBUR AMOS

THE CLEVER COMEDY JUGGLER.

My act has been highly praised by managers and press in all the cities where I have appeared.
THE CANDY KID OF THE WEST—Now Enjoying California.

FORESTO AND HIS DOG

EUROPEAN NOVELTY ACT.

BOOKED SOLID. RICHARD PITROT, Agent.

SMITH AND BAKER

"The Jolly Sailor Boys"

Closing the olio of Bob Manchester's "Gay Masqueraders" and a big hit all along the line.

INVITE OFFERS FOR NEXT SEASON. ADDRESS AS PER ROUTE.

RYAN AND WHITE

POSITIVELY THE BEST DANCING ACT IN VAUDEVILLE

ALHAMBRA, WEEK JAN. 27. BOOKED SOLID.

SIX AMERICAN DANCERS

A SEXTETTE OF STYLISH STEPPERS

The applause at the finish was extraordinarily enthusiastic.—Variety. The Six American Dancers were splendid.—Morning Telegraph. The American Dancers are at the top as a dancing act.—Zit, N. Y. Journal.

Correspondents Wanted Wherever There is a Variety Performance.

DANE | WE TAKE THEM BACK SIXTY YEARS | MELODY

CLAUDIUS AND SCARLET

IN

"A STUDY IN HARMONY"

OUR ENTIRE PROGRAM

A.—POPULAR MEDLEY.
B.—AN OLD SONG THAT'S EVER NEW (Light Effects).
C.—GRAND OPERA AND OVERTURE MEDLEY.
D.—OLD SONGS OF "49" AND '63 MEDLEY.
(1) Wait for the Wagon. (2) Jim Along Josie. (3) Lily Dale. (4) Oh Susan na. (5) Darling Nelly Gray. (6) Old Dan Tucker. (7) Nelly Bly. (8) When Johnny Comes Marching Home. (9) Annie of the Vale. (10) Old Bully Bill of "49."
TITLES DATES AND WORDS OF THIS MEDLEY ON SLIDES

NOTE.
This is the FIRST and only Banjo Act (up to the present time) to introduce a medley of Songs of "49" and '63—with Slides and characteristic effects.

THE ANSWER: The audience (in its enthusiasm) repeatedly breaks in and sings these old timers—18 MINUTES IN "ONE."

Address 73 W. 86th St. New York City | IN PREPARATION **A Big Novel Surprise for 1908-9**

Urma Sisters, aerial artists, sensational; Bertie Fowler, monologue, entertaining; Kronemann Brothers, comedy acrobats; Petching Bros., musical, good.——SHUBERT (C. J. Flaven, mgr.).—Week 27: The new Barker Stock Company opens with "The Pride of Jennico."——CENTURY (Jos. R. Donegan, mgr.).—Week 19: The Thoroughbreds, unusually amusing burlesque. Week 26: Avenue Girls.——MAJESTIC (Clint Wilson, mgr.).—Week 20: Rentz-Santley Co., good show. Week 27: The Night Owls. FAIR'LAY.

LAWRENCE, MASS.

COLONIAL THEATRE (J. Fred Lees, mgr.).—Shields and Rogers, lasso throwers, clever; Josephine Ainsley, charming; John Dunn, Wilhelmina Francis and Company, in "The Hold Up," only fair; William Craven, concertina expert, went well; Flor Irwin and Company, in "Mrs. Peckham's Carouse," biggest hit of the bill. Frank Bush, monologist, scored heavily; Bedouin Arabs, very good.——LYCEUM THEATRE (Wm. H. Gallagher, mgr.).—Bert Howe, Yankee comedian, very funny; Anger and Thibault, singers and dancers, very good; Mazie Vance, songs and dance, clever dancer; Hector Prince, "Canadian Hercules," fine; Annie Ross, illustrated songs, good. Burlesque by The Lyceum Stock company, a hit. JOHN J. JOYCE.

LEAVENWORTH, KAN.

ORPHEUM (L. J. Price, mgr.).—The bill this week is one of the biggest of the season, headed by Harold M. Shaw and Company in a sketch "From Out of the Night," which as presented is a credit to any bill. Carrier and Atherton are also well received in a playlet, "The Keeping of a Cook"; Mansfield Brothers, sharpshooters, are very efficient in the use of the rifle; Sidney Forrester, monologue, takes well; Burton Sisters, singing and dancing, get the applause from the start.——PEOPLE'S (M. Cunningham, mgr.).—Will Cross and Company in his musical melange, hit of the bill; Shone Brothers take well in an acrobatic act; Lind, the handcuff expert and jail-breaker, mystifying; Mme. Zarrell, a novelty, in what she calls herself, the human Teddy Bear; it takes well with the audience.
J. EDW. FAULKNER.

LINCOLN, NEB.

LYRIC (H. M. Miller, mgr.).—Creditable bill to capacity. Judge, Decoma and Judge, aerial hit; Earnest Lenora, monologist, big applause; Minnie St. Clair, comedienne, good material, pleased; Rennee Family, character singing, strong act; J. J. Wilde, ill. song. LEE J. LOGAN.

LITTLE ROCK, ARK.

MAJESTIC (Saul S. Harris, mgr.).—Week 13: Art Fisher, good; Mills and Morris, hit; Keogh and Francis, bright sketch; Harrison Brothers, laughable; Linden Beckwith, fine; Mme. Orbassany's Cockatoos, well trained bird act.——ORPHEUM. —— Moving pictures. —— WONDERLAND (F. Jennen, prop.).—Moving pictures and ill. songs.——JO-JO (John McClure, Jr., mgr.).—Moving pictures and ill. songs. JIM.

LONDON, CAN.

BENNETT'S (W. D. ELMS, res. mgr.).—E. F. Hawley and Company in "The Bandit" scored big hit; Abdallah Brothers, acrobatic, very good; Aneta, fire dancer, well liked; Henry and Francis, song and dance, good; Paul La Croix, juggler, clever;. Watermelon Trust well received.
M. G. HUESTON.

LOUISVILLE, KY.

HOPKINS' (William Reichman, mgr.).—Barrows, Lancaster Company, "Tactics," well liked; Carmen Troupe, wire walkers, spectacular; Eleanor Falke, a hit; Cooke and Rothert, good; Mlle. Martha, trapezist, clever; Clark and Temple, good.——BUCKINGHAM (John Whallen, mgr.). —The Colonial Belles played to S. R. O. at both performances Sunday, and have the best show seen so far this season at this house. The work of Redini and Arthur being especially clever, not only in their juggling specialty, but in both ment; Lois Feurt, contralto, very good; John T. the burlesques. ARTHUR WITTELSHOFER.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—Emil Hoch in "Love's Young Dream," a very pretty sketch; The Dankmer-Schiller Troupe, acrobatic act, good; The Jesselin Trio, aerial work, good; Frank Whitman, violinist, well received; Laurie Ordway, comedienne, good; Griff, juggler, a big hit; Joe Flynn, the "man behind the book," scored. JOHN J. DAWSON.

MAHANOY CITY, PA.

FAMILY (E. F. McAtee, res. mgr.).—The feature of the bill is the Four Luciers, featuring J. R. Lucier, the blind musician, received merited applause; The Coles, wire rope artists, very good; Thomas Meegan and Company, "Her Dummy Husband," fair; Margo's Manikins, good; Sadie O'Neill, comedienne, fair. J. O. ASHTON.

MALDEN, MASS.

HATHAWAY'S (Samuel L. Tuck, res. mgr.).—Sabine, O'Neil and Vera in "The Arrival of Kitty McCarthy," headliners; Walter Daniels, impersonator, very good; Roscoe W. Buzzell, ill. songs, fair; The Hurleys, gymnasts, well applauded; Waldron Brothers, "Dutch" comedians, amused; Luce and Luce, musical artists, favorites; Barr and Evans, Rube act, mildly successful.
THOS. C. KENNEY.

MARION, O.

FAMILY (H. S. Vail, mgr. Monday rehearsal 10).—The Deagons, "The Cheap Skate," a clever sketch cleverly presented; Contino and Lawrence, upside down dancers, well received; The Avoletts, acrobats, good; The Great Vardaman, female impersonator, suffered from a bad cold, spoiling his singing, otherwise clever. J. BAUMGARTEN.

McKEESPORT, PA.

ALTMIER FAMILY (I. Libson, mgr.).—Princess Chiquita, vrey pleasing; Jas. A. Welch and Company, comedy sketch, screaming hit; Lester and Quinn, excellent; Ring and Williams, comedy, good; Louis Guertin and Company, novelty high jumper, clever; Margerett Scott, balladist, very good.——SAVOY (Alex. Kerr, prop.).—Bob and Bertha Hyde, comedy sketch, fine; Marie West, character changes, good; Bob Morris, monologue and dancing, good.——DREAMLAND (J. H. Ruben, prop.; Henry Cohn, mgr.).—Vaudeville (two acts) and moving pictures.——WEISKERCHER'S CASINO (W. A. J. Weiskercher, prop.; Geo. Clark, mgr.).—Two thousand feet of moving pictures changed three times weekly.
PHIL. SPAETH.

MILFORD, MASS.

LYCEUM FAMILY (S. B. Stifter, mgr.).—Mae Collins' Gaiety Girls are playing here this week to big houses. The olio is composed of Mae Collins, clever; Douthitt and Jones, fine; Marion and Weiser, excellent.——MUSIC HALL (Gordon Brothers, mgrs.).—Moving pictures and illustrated songs. CHAS. E. LACKEY.

MINNEAPOLIS, MINN.

ORPHEUM (G. E. Raymond, mgr.).—Bimm, Bomm, Brrr, highly novel musical act; Della Fox, her own charming self; Four Golden Graces, genuinely artistic posing; Loney Haskell got chummy with audience; Tom Nawn and Company, excellent acting; La Scala Sextet, twenty minutes of grand opera, great; Olympia Desvall, horses and dogs, pretty and novel in some points. LEWIS.

MOBILE, ALA.

LYRIC (G. Neubrik, mgr. Monday rehearsal 10).—Week 13: "Fishing," very good; Herbert Brooks, magician, excellent; The Helm Children, very clever; Kretore, "The Mad Musician," fine; The Swickards, clever. NAN.

NASHVILLE, TENN.

CRESCENT (W. P. Ready, mgr.).—Gus Kiralfo, cloth twirler and comic juggler, good; Jean Morrow, contortionist, pleased; Emmett, musical comedy, fair; Lowe, sketch artist, well liked.——CRYSTAL (W. H. Wasserman, mgr.).—Mullen and De Weese, comedy musical sketch, well liked; O. C. Phillips, phenomenal tenor, fair; Lean Litz, blackface monologist, good.——THE DIXIE (Sudekum & Williams, mgrs.).—Illustrated songs by Wm. B. Scott and moving pictures.
J. P. MASTERS.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Rehearsal Monday 9).—A very well constructed bill this week, with Dolan and Lenharr in their "con" sketch, "Taking a Chance," very laughable; Jewell's Manikins proved a winner as before; Belle Hathaway has trained a troupe of monkeys to do most everything comical; Wise and Milton, colored, made good in song and dance; Chalk Saunders is still drawing "Faces"; Russell and Held danced nimbly and dress their act neatly; Raymond and Caverly are still mutilating the language in their German comedy skit; The Kitabanzi Troupe of Japs work well in their line.——EMPIRE (Harry Hyams, mgr.).—The Merry Burlesquers are showing to advantage to large houses. ——WALDMANN'S (Lee Ottelengui, mgr.).—The Lid Lifters with a strong aggregation of burlesque people are drawing big crowds and giving a good show. Some of those who help speed merriment are Collins and La Belle, dancers; Hickman and Jess, comedians; Hattie Mills, singer; Kelly and Bartlett, clever acrobats; Wakefield and Walker, singing comedians.——Arcade (L. O. Mumford, mgr.).—Big crowds to see the big picture show at this cozy theatre. In addition to Geo. Grunewald, baritone, and John Whitaker, tenor, Rose Hilton, a pleasing soprano, is making a big hit with her songs. Owing to the death of a member's wife Chas. E. Evans and Company's place is being filled at Proctor's by Dolan and Lenharr. JOE O'BRYAN.

NEW ORLEANS.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Herrmann the Great, Les Amatis, Mr. and Mrs. Jimmie Barry, "At Hensfoot Corners," Eva Mudge, Violet Dale, Marguerite and Hanley, and Jas. F. McDonald. Week 13: Harry Gilfoil in imitations proved an excellent headline attraction. Juggling Normans present an excellent club-juggling specialty. Christie Duo (New Acts), Mosher, Houghton and Mosher offer a cycle act, "as is." Bandy and Wilson are dancers of exceptional ability. Canfield and Carleton are still using "Prof. Hoodoo." Four Arconis, acrobats, closed.——GREENWALL (H. Greenwall, mgr.).—"Behman Show" played to twelve hundred and twenty-six dollars, for both performances on Sunday. The company is the largest carried by any organization playing the Eastern Wheel house here so fur. Some very handsome costumes are shown and the girls rank above the average. "The Passing Review" was written by Matt. C. Woodward. To Mollie Williams is entrusted the rendition of nearly all of the musical numbers. Possessed of a good singing voice, trim figure and magnetic personality, she proved the one best bet of the evening in the opinion of the "first-nighters." Joe Welch, portrayed by Ned Dandy, elicited applause. Frank Moore as Dave Montgomery is a capable comedian. The Moores open the olio in an acrobatic singing and dancing specialty.—— NOTE.—Mrs. James Stevens, wife of the baritone of the Lebrun Trio, passed through this city en route to the coast. O. M. SAMUEL.

OTTAWA, CAN.

BENNETT'S (Gus S. Greening, mgr.).—Marzello and Millay, acrobats, big laugh; Olga Lorraine, comedienne, well received; Vernon, ventriloquist, splendid; Ed. Grey, tall tale teller, good mimic; Tourbillon Troupe, bicyclists, big novelty; Big City Quartette, received great ovation, Geoffrey O'Hara, baritone, being an Ottawa boy. Frederick Brothers and Burns, musical, excellent; Apdale's Animals, improved since last appearance, old favorites.——MONUMENT NATIONAL Geo. Talbot, mgr.).—25c picture show (French) and vaudeville good houses. OGOR.

OTTAWA, ILL.

LYRIC (Jos. New, mgr.).—Week 13: Daisy Browne, quite well received; Conners and Murphy, comedians, fair; Chinese Lawson, burlesque conjurer, fair; Miles and Richards, singing and dancing, well liked. E. W. F.

PITTSBURG, PA.

GRAND OPERA HOUSE (Harry Davis, propr.). —The feature of the bill this week was the "bigness" of the acts presented. Willard Simms, assisted by Edith Conrad and Edward Gorman, have a very funny skit in "Flinder's Furnished Flat" and get many laughs. Jos. Hart's Electric Crickets with Katherine Bunn as soprano and W. N. Cripps tenor, and a company of ten good looking girls present a melodious number that was received with sincere enthusiasm. Green and Werner, in their unique sketch, "Babes in the Jungle," have been here before, but are again a big hit. Staley's transformations were well received and is a record breaker. Hassen Ben Ali's Arabs give their usual rapid fire acrobatic act, and were well received. Holden's Comic Manikins are the best that have appeared here. The Rialto Four, one of the best comic quartettes in vaudeville, were well received; their singing is fine and the comedy work of H. E. Knight as the town constable is fine. Welsh, Mealy and Montrose have a very clever skit in their act, "Play Ball," and deserved the applause. Irving Jones; The Five Mackarens; Three Nightingales; Alpha Trio and Deery and Francis. P. L. C.

WANTED QUICK to Hear From

Big handsome girl with a Big, High Soprano Voice, for Leading Lady. "No Tights." Also a Big, Strong Comedy Feature Act (one preferred that has not played Burlesque Houses) for my show next season. Can also place Beautiful Chorus Girls who can Sing and Dance with Both My Shows.

Address per Route, **AL REEVES**

Permanent Address, ELKS CLUB, BROOKLYN, N.Y.

GERTRUDE MANSFIELD

AND CO.

"THE GIRL WITH THE RED KIMONA" PASTOR'S THEATRE.

Send for Our Complete Illustrated Catalogue and Price List of MADE TO ORDER

SOUBRETTE DRESSES, ANKLE LENGTH GOWNS

FANCY COATS AND STAGE GOWNS OF EVERY DESCRIPTION.
Catalogue sent to recognized artists only. Write on your own letterhead, or send latest program.

WOLFF, FORDING & CO.,
61-65 ELIOT STREET, BOSTON, MASS.

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

THE NOSSES
FERD NOSS MGR
179 W. 47th St., New York.

THE FAMOUS
JACKSON FAMILY
WORLD'S MOST MARVELOUS CYCLISTS.

WILDER Marshall P.
256 W. 97th St., New York.
Phone 2188 Riverside.

HERBERT LLOYD
"No Good; Napoleon?"

Kathryn Miley
U. S. A. Comedienne

Have Your Card in Variety

It isn't the name that makes the act—
It's the act that makes the name.

THE KING OF IRELAND,
JAMES B. DONOVAN
AND
RENA ARNOLD
QUEEN OF VAUDEVILLE.
DOING WELL, THANK YOU.
ALF T. WILTON, Agent.

MORRIS AND MORRIS
Up-to-Date Quick-Fire Grotesquerians.

"FUN ON A BROOM HANDLE."
KEITH-PROCTOR CIRCUIT.
Rep. GEO. HOMANS.

THE **3 NIGHTINGALES**
MINNIE MARX, Mgr.
JAN. 27, KEITH'S, PHILADELPHIA.

LULU JOSEPH
KEEGAN AND MACK
Doing seven character changes, finishing with cowboy and squaw.
ROBBERS, KEEP OFF.
Per. Add., 1553 Broadway, New York City.

Chris Richards
England's Eccentric Comedian
JAN. 27,
TEMPLE, DETROIT.
MARINELLI, AGENT.

JOHN C. SALLY
Rice and Cohen
Presenting "A Bachelor Wife."
WEEK JAN. 27, ORPHEUM, SAN FRANCISCO.

Ames AND Feathers
NOVELTY ACROBATS.
Watch our "Mut"
In Vaudeville.

DICK McALLISTER
ORIGINAL
SECOND SEASON, Gus Hill's "Around the Clock" Company.
America's Original "That Bad Boy (Late of Fred Karno's), "Night in an English Musical Hall."
Permanent Address, care DISBECKER,
66 IRVING PLACE, NEW YORK CITY.

FELIX ADLER

HARDIE LANGDON
"THE PLUM-TREE GIRL"
Big Success for 22 Weeks Western States Vaud. Assn.
COMING EAST SOON

RICE & PREVOST
IN
"Bumpty Bumps"

MAX GRACE
Ritter and Foster
ACROSS THE POND.
Address care SOMER & WARNER,
1 Tottenham Court Road, London, Eng.
ALF T. WILTON, American Agent.

Grace Orma
SIX FEET IN "ONE."
DIRECTION OF
JENIE JACOBS

Balno and Shaw
BURLESQUE ECCENTRICS.
N. Y. Hippodrome, indef.

GREAT SCOTT
THE JUGGLING MARVEL
On the High Balancing Ladder.
K.-P. Circuit until May.
Week Jan. 20, Trent, Trenton, N. J.

The Two Young Fellows.
FRANK E. THOMAS J.
McNISH AND PENFOLD
In a twenty minute cyclone of comedy in "one."

Melville AND Morgan
TWO DANCING GIRLS, with "Avenue Girls."

JANE GILBERT
With MAY TULLY IN "Stop, Look and Listen"
JAN. 27, VALENTINE, TOLEDO.

THE
Miles-Stavordale Quintette
NOW ON KEITH-PROCTOR CIRCUIT.

ATTENTION!!

Every one interested in the VAUDEVILLE SITUATION should have a copy of

LEO CARRILLO'S CARTOONS

Handsomely bound in book form. The book is now going to press. All who wish copies send name and address to Leo Carrillo, care of VARIETY. Book will be sent. Price **$2.00**

GUS EDWARDS "THE KID MELODIOUS" of "THE HOUSE MELODIOUS"

Is with us again with one of "those things," a Hit. The real live Ballad Hit of 1908 and many other years. This song is the only rival of GUS EDWARDS' famous "I'll Be With You When the Roses Bloom Again." It is called:

"I Am Waiting for the Summertime and You"

The Lyric is by Ed. Gardenier, the Melody by GUS EDWARDS. Beautiful Piano, Orchestra and Quartette arrangement by Frank Saddler.

Send for it at once. LEO EDWARDS, Ben Edwards, Felix Arndt, Dave Rose or GUS EDWARDS will teach it to you at the offices of THE HOUSE MELODIOUS.

GUS EDWARDS MUSIC PUB. CO.

1512 BROADWAY, Corner 44th Street, opposite the Criterion Theatre, next door to Rector's, opposite The Astor, a couple of jumps from the 42d Street Subway Station. All surface lines pass the door. Just ahead of the Times (Bldg.), Times Square, New York.

Publishers of the Greatest "Kid" Ballad in the World, "SCHOOL DAYS"

TURN UP, YOU BUCK DANCERS

For the Lady and Gent Team

BUCK DANCING CONTEST

at the

Employees of Tony Pastor's Theatre

ENTERTAINMENT AND BALL

AT

Tammany Hall

Tuesday Evening, Jan. 28

All names of contestants must be in by 11 o'clock Tuesday night.

Send names to HARRY TAYLOR, Pastor's Theatre.

M. STRASSMAN,

Attorney, 853 BROADWAY, NEW YORK.

PITTSTON, PA.

FAMILY (Harry Scott, mgr.).—Johnson and Marvelle Company and their trick donkey Mike, fine; Kimball and Donovan, banjoists, best seen here in a long time; Regal Trio, singers and comedians, hit of the bill; Jack Dempsey, comedy tramp and sandman, well received; Harry Green, the baritone, ill. songs (this week), gaining in popularity.——NOTES.—Sheridan Holmes, the Irish comedian, until Jan. 15 in support of Jas. T. Kelly and Lillian Massey in the sketch, "Two Kings and a Queen," has recovered from the grippe and has returned to New York.—All moneys taken at the matinee performance at the Family Theatre Friday, January 24, will be sent to the relief committee at Boyertown, Pa.

DAVE HEIMAN.

PORTLAND, ORE.

PANTAGE'S (John A. Johnson, mgr.).—Week 13: Mizkoff Troupe, Russian dancers, headliner of this week's bill, are clever dancers, scored strongly; return engagement of Frank Hall and lion, well received; Jolly Zeb, "the happy tramp"; Marie Stuart Dodd, violinist, par excellence; Wilson and Rich, singers and dancers, won favor; Charles Leora, aerial gymnast, excellent; Fred Bauer, ill. songs, very good.——GRAND (Jas. H. Errickson, mgr.).—Ameen Abou Hamad's Arabian tumblers took the honors; Hammond and Forrester, singers and dancers, big favorites; Evans and Lloyd, a scream; Nan Ryan and Company, in "The Surprise Party," novel singing and dancing, excellent; The Rosaires, clever wire; Joe Thompson, ill. songs, pleased.——FRITZ'S (Fred. Fritz, prop.).—Bobby Pulliam, Chas. De Nova, Jones and Ralvelle, Virginia Vernon, Reed and Reed, Lotta Goldman, Tommy La Rose, Rooney and Forrester, Alberta Hadley, Birdey Dillard, Dorothy Howard, Bryant and Jones and stock in "Frizzled Financiers." Very good bill.——EDISONIA (Jos. St. Peter, prop.).—Motion pictures and ill. songs; business excellent.——ORPHEUM and HIPPODROME (Dillwyn Daniels, mgr.).—Moving pictures and ill. songs; business good.

W. R. B.

PROVIDENCE, R. I.

KEITH'S (Chas. Lovenberg, mgr.).—Clarence Wilbur, the headline act and a real winner; Walter C. Kelly, a most enjoyable act; Julie Ring and Company in "The Wrong Room," produce a bright and entertaining sketch. McRae and Poole, sharpshooters, great; Mr. and Mrs. Kemp, illustrated lecture, high class act; Camille Trio, bar performers, easily the hit of the bill; Armstrong and Clark work nicely but would improve their act with up-to-date songs. Ghent Brothers, marvels; Francis Knight went big. The Two Kings, very clever. Other numbers of merit; The Kramers, Arthur Whitelaw, Demonier and Brown, Mabel Meeker.——IMPERIAL (John P. Hill, mgr.).—Jolly Grass Widows Company have a fairly good show, the honors in the burlesque going to George Guhl and Will Fox, both excellent comedians. The olio very strong. Annette Wiltsie, singing comedienne, a big hit. The Three Deltons, gymnasts of high order, working neatly. The Highland Lassies, a well drilled act, and took big. The Three Musketeers, excellent singers. Falk and Coe, fair.

S. M. SAMUELS.

QUEBEC, CAN.

BENNETT'S (J. H. Aloz, mgr. Monday rehearsal 10).—The Bradfords (colored), singing and dancing, well received; Finlay and Burke, very clever and went big; Hill and Sylvany, positive sensation to Quebeckers and ought to draw some money to the house; Phil and Nettie Peters caught on from the start and Mr. Peters kept them laughing to the finish; one of the funniest comedians seen here in a long time. Bowers, Walters and Crooker; rural characters as a rule go flat in this town, but the above trio simply made them yell; the burlesque trapeze work and Rube dancing was a terrific hit and left the audience clamoring for more. Brindamour, very clever. He was seen here last season and was again a big drawing card.——NOTES.—Brindamour and The Millar Bros. did not perform at the Monday matinee.—Mgr. Aloz and three performers pulled extemporized an act that filled in about twenty minutes, and was a riot as a laughing number.

J. GORDON HENRY.

READING, PA.

ORPHEUM (C. Floyd Hopkins, mgr.).—Scheck Brothers, clever and pleasing; Alice Hanson and Gussie Nelson, well received; Colonial "4," liberal applause; Rose Coghlan in "The Ace of Trumps," meritorious dramatic offering; Hibbert and Warren pleased; Montgomery and Moore scored; Five Pirosceffis, novel and clever juggling act.——BIJOU (Updegraff & Brownell, mgrs.).—Half week: "Mardi Gras Beauties," well received by big houses. Second half: Phil Sheridan's "City Sports."——FAMILY (Reis & Appell, mgrs.).—A discontinuance of the vaudeville and moving picture policy is marked by the engagement of Irene Myers and Company for next week.

GEO. RITER.

SANDUSKY, OHIO.

MAJESTIC (Joe Howard, mgr. Monday rehearsal 10).—Half week, Jan. 20: Woodford and Marlboro, laughable comedy sketch; H. Judge, ladder act that is a winner; The Gladstone Sisters, two bright youngsters, pleased.——NOTE.—Owing to some misunderstanding Joe Golden did not appear at the Monday performance. Manager Joe Howard put on his old-time Hebrew monologue and made a hit.—The following vaudeville acts were put on with Himmelein's Imperial Stock Company last week at the Grand: Claude and Adelaide Melnotte, singers and dancers, very clever; Moore, jail breaker and magician, excellent act; Mae Tipton, a clever little singer and dancer; Sam Rascoe, Irish monologue, very good; Ada Melrose, singer and dancer, made good.

DOC.

BOSTON BELLS

(*Continued from page* 16.)

portant. There is a "buck" dance given by six girls, excelling anything seen on Broadway this season. A military drill is also conspicuous as a sample of good stage direction and the girls, numbering some very pretty young women, work well and with spirit all the time. Five or six chorus men help along the singing, and are used for no other purpose excepting W. H. Houghton, who plays a "devil," standing with his hands upon his hips, not considered a Satanic attitude. Evelyn Carrett "put on" the numbers, and ought to be grabbed up by some one.

W. K. Whiting composed the music. It is decidedly pleasing, the scheme of employing robust male voices holding it up. The comedy is not always new, Bixley having his "enchanted tree" in the opening.

The "Boston Belles" will have to be again re-shaped before it is satisfactory. The present cast does not carry enough material to select an olio from, which would pass, if an olio is to be insisted upon.

Sime.

SCRANTON, PA.

POLI'S (J. H. Docking, mgr.).—An exceptionally strong bill headed by Sa-Hera, mental telepathy, very good; Geo. Abel's Company, "Three of a Kind," pleased; Scott and Wright, a decided hit in "The Wall Between"; Jack Wilson and Company, the laughing hit of the bill; Kitamura Japanese Troupe pleased; Lambertl, European musician, well received; The Astrellas did very well as the opening act.

H. S. HOLLAND.

SIOUX CITY, IA.

ORPHEUM (David Bechler, mgr.).—Henry Lee, impersonator, very good; Mayme Remington and her black Buster Brownies, eight encores; Oterita, Spanish dancer, artistic; Hanvaar and Lee, "The Golfer and the Maid," juggling, very good; The Four Lesters, bicycle acrobats, something new in bicycle acts; The Clarks, banjo artists, did not reach here in time to appear.

R. E. M.

SPOKANE, WASH.

WASHINGTON (Geo. E. Blakeslee, mgr.).—Week 12: Ed B. and Rolla White, comedy boxing act, pleased; Brown and Schomer, dancers, good; Ramoza and Arno, eccentric comedians, excellent; The Plottes, singers, fine; Gilroy, Haines and Montgomery, "The Good Ship Nancy Lee," hit; Armstrong and Holly, "The Expressman," very good.——PANTAGES' (E. Clarke Walker, mgr.).—Alburtus and Altus, jugglers, good; Wm. D. Gilson, songs, pleased; Bunth and Rudd, eccentric comedians, furnished good entertain-Chick and Company, "Charity Begins at Home," well received; American Newsboys' Quartet, big hit.

J. J. HUGHES.

HYDE & BEHMAN'S Amusement Enterprises

Bijou Theatre,		Brooklyn
Folly	"	"
Hyde & Behman's Olympic Theatre		"
Star	"	"
Gayety	"	"
Newark	"	Newark, N. J.
Gayety	"	Pittsburg
★ & Garter Theatre,		Chicago

We Use High-Class, Extra and Special Features at All Times. Address All Communications to the

HYDE & BEHMAN AMUSEMENT CO.,

TEMPLE BAR BUILDING, BROOKLYN, N. Y.

SPRINGFIELD, ILL.

EMPIRE (Jno. Connors, mgr.).—Reno and Azora, the clown and the circus girl, are the feature, very good act; Anna McKenzie, contralto, won applause; Bessie Smith, harpist, pleased; Eldridge and Wason, singers and dancers, pleased; Howard and Germaine, held over; Shannon and Straw continue and are well liked; The Empire Stock Company.——OLYMPIC (C. J. McCann, mgr.).—Mat and Jessie Schafer, German comedy instrumentalists, are the feature. Minnie Hess, E. H. Saverly, Virginia Kelsy, Tom Finnegan, Kelly and Nibbe, Mabel Vernon and The Olympic Stock Company complete the bill.

C. F. NORRED.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Grand Amusement Co., mgrs. Monday rehearsals 10:30).—The Marno Trio, good; Willie Weston went big; Linton and Lawrence, good; Bobby North pleased; Reynard, well received; The Miles Stuyvordale Quintette, pleased; Salerno, good; Will H. Murphy, Blanche Nichols and Company, decided hit.

SAM FREEMAN.

TERRE HAUTE, IND.

VARIETIES (Jack Hoeffler, gen. mgr.).—Three Renards, aerial act, great; McFarland & Murry, comedy patter and songs, great; Bingham and Gable, musical act, very good; Leo and Chapman, comedy sketch and bar act, very good.—COLISEUM (J. H. Barnes, mgr.).—January 19th, The Strolling Players, good business. January 26th, The Rialto Rounders.

ROSS GARVER.

TOLEDO, O.

EMPIRE (Abe Shapiro, mgr.).—"The Gay Masquerader," good business. Show fairly good, with satisfying olio.——VICTORY (Cullie & Kunsky, mgrs.).—Moving pictures and ill. songs, good business.——NOTES.—The Arcade has closed its doors and nothing is known as to the future policy. There is some talk of moving pictures, but this is doubtful as the location is hardly suitable.

SYDNEY WIRE.

REPRESENTATIVE ARTISTS

THE VENTRILOQUIST WITH A PRODUCTION

Ed. F. REYNARD

And His Famous Mechanical Figures.
WEEK JAN. 27, TEMPLE, DETROIT.

Elinore Sisters

in new act in ONE, season of 1907-8, entitled "THE ACTRESS AND THE MAID"
Copyright Class D, XXC, No. 9891.
Direction of GEO. HOMANS.

"THE MAN WITH THE FUNNY SLIDE."
CHAS. J.

BURKHARDT

Russell AND Held

The Dancer and THE LADY MAGNETIC.
ALF T. WILTON, Agent.

GEO. MOZART

Address VAUDEVILLE CLUB, LONDON, ENG.

We carry special scenery and electrical effects.

AL. H.

BURTON ★ AND ★ SHEA

MARY E.

PRESENTING

"A COUNTRY BOY'S LUCK"

A rural comedy playlet with original ideas and novel situations.
ALF. T. WILTON, Agent.

WILBUR
MACK'S

SONG HITS—"I've Been Told," "Mandy, I Love You," "When I Go Automobiling," "Boston Town," "Little Busy Lizzie," "It's the Way They Dress," "Now Just Suppose," and others.

John C. Hanson

GERMAN DIALECT COMEDIAN.
"Avenue Girls," Presenting "Tom, Dick and Harry," Season 1907-08.

Sylvan AND Oneal

In Mirthful Acrobatics
With "THE WORLD BEATERS."

JUNO SALMO

KEITH-PROCTOR CIRCUIT.

Chas. F. Semon

"THE NARROW FELLER."

The Italian and His Sweetheart

THE PIOTTIS

CHARACTER SONGSTERS.
18 Mins. in One.
Address care VARIETY.

F. Daly Burgess

Going it alone once more and always making good. What do you think of that?

WORK AND OWER

Season of 1906-1907, with ORPHEUM ROAD SHOW. Season 1907-1908, KEITH & PROCTOR'S.
Representative, ALBERT SUTHERLAND, St. James Building.

STANLEY AND SCANLON

ECCENTRIC MUSICAL ENTERTAINERS.

OPEN for Eastern Wheel BURLESQUE or FARCE COMEDY. A. W. Stanley plays responsible parts. Mayme Scanlon, one of the BEST DIALECT CHARACTER COMEDIENNES on the stage.

Address, care VARIETY, Chicago.

BROWN AND NEVARRO

IN VAUDEVILLE.

"Vell, I got anudder von."

LEO ST. ELMO

"The Musical German."
14 Minutes in "ONE."

FOR SALE

WIGGIN'S FARM

Apply to THE CHADWICK TRIO.

PRINCESS CHINQUILLA and NEWELL

JENIE JACOBS, Sole Representative.

George Connors

"STRAIGHT MAN"
With "Avenue Girls"—"The Hallway Tenor."

Gartelle Bros.

SKATORIALISM

HOMER B. **MASON** AND MARGUERITE **KEELER**

CAVIN, PLATT and PEACHES

Presenting "THE STOLEN KID."

GLOVER WARE'S

"Village Choir"

THE FAMOUS
HEIM CHILDREN

The only act that gets their audience on the impulse of the moment. Booked solid till July, 1908. Management CHRIS O. BROWN, N. Y.

Have Your Card in Variety

BILLIE REEVES

ORIGINAL DRUNK.
Fred Karno Co., "A Night in English Music Hall."
TIME ALL FILLED.

Ein Abend in Einem Amerikanischen Tingle-Tangle
Now Playing Klaw & Erlanger for 30 Weeks.

GEO. W. EVERS

"PORK CHOPS"
Permanent Address,
White Rats. 1553 Bway., N. Y. City.

FINN AND FORD

NOVELTY ECCENTRIC DANCERS.
Watch 'em on the Sullivan-Considine Circuit.

The Hallbacks

A Knockout in the East.
Booked solid till Feb. 3, 1908. Address all agents.

Emerson AND Baldwin

All communications REICH & PLUNKETT, 1133 Broadway, N. Y.

JAS. P. LEE

"THAT COMEDIAN."

Here's a record breaker—25 weeks, Lyceum, 'Frisco; 104 weeks, Unique, Los Angeles; 26 weeks, People's, Los Angeles. Now in his sixth week of a successful engagement at the Empire Theatre, San Francisco.

Address JAS. P. LEE, Comedy Players, Empire Theatre, San Francisco, Cal.

VARIETY

KNICKERBOCKER THEATRE BUILDING, NEW YORK CITY.

CARDS OF ARTISTS

UNDER THE HEADING OF

"REPRESENTATIVE ARTISTS"

AT FOLLOWING RATES:

1-2 inch	single col.,	$4.00 monthly, net		2 inches double col.,	$22.50 monthly, net
1 inch	"	7.00	" "	1-2 inch across page,	15.00 " "
1-2 inch	double col.,	7.50	" "	1 inch "	26.00 " "
1 inch	"	12.50	" "	2 inches "	50.00 " "

Larger Space Pro Rata

No advertisement under this heading accepted for less than one month and no preferred position given. Remittance must accompany advertisements forwarded by mail.
Cash discount for 6 and 12 months.

LES FIGAROS

ORIGINAL JONGLEUR PANTOMIME

LATEST EUROPEAN NOVELTY. Management **LYKENS & LEVY,** 140 W. 42nd St., New York.

WIRE

IF YOU HAVE
IMMEDIATE OPEN TIME

WILLIAM MORRIS

1440 Broadway — NEW YORK
167 Dearborn St. — CHICAGO, ILL.

BARBOUR--He Books the Acts
For Vaudeville, Fairs and Parks. Managers, send for lists. Artists, send open time.
Address E. L. Barbour, 119 La Salle St., Chicago.

PERFORMERS traveling to Europe should take advantage of the exceptionally low rates now prevailing and in effect until March 31st, 1908. Call or write for full particulars,
PAUL TAUSIG, 104 East 14th Street,
Tel. 2099 Stuyve. NEW YORK CITY

Sid J. Euson's
N. Clark and Kinzie Sts., CHICAGO.
45 Seconds from Clark St. Bridge.
SID J. EUSON, Lessee and Manager.
Playing in burlesque attractions of the Columbia Amusement Company. Matinee every day. Amateur night Friday.

FOLLY
State Street near Congress
CHICAGO
EMPIRE CIRCUIT CO., LESSEE.
John A. Fennessy, Manager.
The most popular burlesque theatre in Chicago, playing the attractions of the Empire Circuit. Nothing but the best. Two shows every day. Amateurs Friday.

THE LEADING ENGLISH THEATRICAL AND VAUDEVILLE NEWSPAPER.
Established 1880. **THE STAGE** Foreign Subscription, 3/ 10d. per Quarter.
May be obtained at Samuel French's, 22-24 West 22nd Street, New York.
ARTISTS VISITING ENGLAND are cordially invited to register at "The Stage" offices immediately upon their arrival. The Editor of "The Stage" will always be pleased to welcome them. Advance notices of sailings and opening dates should be posted to the Editor. When an artist has registered at "The Stage" office, which may be regarded as his permanent London address, all correspondence will be immediately forwarded.
London Offices: 16 York St., Covent Garden, London, W. C.

FILMS FOR RENT—FILMS FOR SALE
ALL THE LATEST SUBJECTS CONSTANTLY ON HAND.
OUR SERVICE GUARANTEES SUCCESS
Write, phone or Call.
Manhattan Film Rental Co.
Phone 5502—Gram. 116 E. 23d STREET, NEW YORK. HART & DAVIS, Mgrs.

PASTOR'S
14th St., 3d Av. Continuous, 20 & 30 Cts.
NEXT WEEK, MONDAY, JANUARY 27, 1908.
ED BLONDELL AND COMPANY
EARL AND BARTLETT
THE BIG THREE MINSTRELS.
MANLEY AND STERLING.
ROSSI, DEVINE AND COMPANY.
W. EARL, VERA CURTIS AND COMPANY.
Chefalo and Capretta — A. E. Tenney.
Harrigan and Giles. — Max Freeman
Kittie Morris — Vitagraph
DIAMOND AND SMITH.

HAMMERSTEIN'S VICTORIA AMERICA'S MOST FAMOUS VARIETY THEATRE.
Open the Year Around

ORPHEUM CIRCUIT
OF HIGH CLASS VAUDEVILLE THEATRES
M. MEYERFELD, JR., Pres.
MARTIN BECK, General Manager.
FRANK VINCENT, N. Y. Representative.
All Applications for Time Must be Addressed to C. E. BRAY, Booking Manager, Majestic Theatre Bldg., Chicago, Ill.

VAUDEVILLE HEADLINERS AND GOOD STANDARD ACTS
If you have an open week you want to fill at short notice, write to W. L. DOCKSTADER,
Garrick Theatre, Wilmington, Del.
Can close Saturday night and make any city east of Chicago to open Monday night.

HENDERSON'S
Theatrical Exchange,
92 LA SALLE ST., CHICAGO.
Representing first class managers of Eastern and Western vaudeville theatres, vaudeville headliners, novelties, big acts. Send your open time.
Address W. F. HENDERSON,
Prop. and Manager.
CHAS. H. DOUTRICK, Asst. Mgr.
F. Q. DOYLE, Representative.

MOZART
Vaudeville Circuit.
10—Theatres—10
FEATURE ACTS ALWAYS WANTED.
All communications to Edward Mozart, Main Office, Family Theatre, Lancaster, Pa.

Percy G. Williams' CIRCUIT
COLONIAL — New York
ORPHEUM — Brooklyn
ALHAMBRA — Harlem
ORPHEUM — Boston
NOVELTY — Williamsburg
GOTHAM — East New York
Address all PERSONAL letters to PERCY G. WILLIAMS, ST. JAMES BUILDING, 26TH ST. AND BROADWAY, NEW YORK CITY

NEW EMPIRE
Madison Street Near Halsted
CHICAGO
WILLIAM SINGER, MANAGER.
Handsomest burlesque house in America, playing Empire Circuit attractions exclusively.
Shows changed every Sunday. Matinees daily.

NEW STAR
MILWAUKEE, WIS.
FRANK R. TROTTMAN, Manager.
Handsomest and safest burlesque theatre in America. Playing Empire Circuit Shows. Matinee Every Day.
Visit the new Rathskeller Downstairs.
The best in the West.

I Want Performers
To know that I build Sketches, Monologues, Parodies, etc., of quality.
CHARLES E. WELCH
Vaudeville Contractor.
Per Address:
COOK'S OPERA HOUSE, ROCHESTER, N. Y.

BEST PLACES TO STOP AT.

MEDEA HOTEL
JOHNSTOWN, PA.
Half block from Majestic and Cambria Theatres.
Rooms with or without bath. Rates moderate.
"The House Recommends itself." European Plan.
J. F. KNUFF, Prop.

Florenz House
(Mrs. F. Florenz, Prop.)
The Home of the Profession,
170 West 47th Street
Near Broadway — New York
First-class Rooms and Board. Reasonable Terms. Convenient to all Principal Theatres.

Have Your Card in Variety

ARTISTS, NOTICE
Hotel Faurot
SCRANTON, PA.
3 Minutes from Theatres
American Plan — Rates Moderate
E. RAISLEY, 244 Adams St.

National Hotel
CHICAGO
Cor. Van Buren St. and Wabash Ave.
Half block from Auditorium Theatre. In vicinity of all theatres. Weekly rates made.
D. A. DOOLEY, Prop.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—The bill was up to the usual standard. The swagger musical novelty, The Planophiends, was novel. Willie Pantzer and his troupe were clever; Gillette's Dogs and Monkeys were a scream for the youngsters; May Tully has a very bright sketch; Edith Helena has a voice of great range. Matthews and Ashley made a big hit as the dope fiend and the Jew. Emma Francis and her Arabs made good.——Gayety (Thos. R. Henry, mgr.).—The Trocaderos a good show. Frank Tinney, good burlesque comedian. The ollo is a strong one.——STAR (F. W. Span, mgr.).—The Dreamland Burlesquers, headed by Marion and Fox, drew bumper houses during their engagement. The company is one of the best seen at this house this season. HARPLEY.

WASHINGTON, D. C.

GAYETY (W. S. Clark, mgr.).—Hurtig and Seamon's "Bowery Burlesquers," who opened the Gayety Aug. 26, are playing a return date. The pieces are "On the Bowery," "The Sculptor's Studio" and "Essex Market Police Court," all snappy and lively. The principals are Ben. Jansen and Harry Kaller, Hebrew comedians; Mul Clark, Irish comedian; Harry Hills, straight; Neely Limback and Arthur Miller. The female principals are Ida Bayton, Clara Douglas, Gertie Hart, three good looking soubrettes who work with ginger and make a neat appearance. Between pieces the following specialties are introduced: Ben Jansen and Harry Koler, piano playing and parodies, good; Ernest Rackett and Clara Douglas in a good sketch; Arthur and Ethel Miller, whirlwind dancers, clever; Carmelita D'Elcedere, posing, sensation. The performance closed with the Burns-Moir fight pictures.——NEW LYCEUM (Eugene Kernan, mgr.).—"Oriental Cosy Corner Girls" are here this week. The pieces are "The Honeymoon Trip" and "The Sculptor's Dream," which have been seen here before. The show proved very pleasing. The principal comedian is Frank Riley. He portrays the Irish character excellently and carries the bulk of the comedy. He is aided by John Hornan, Pat Kearney, Tommie and Smith. The principal female roles are in the hands of Belle Travers, Clara Dagneau, Lena Bruce and Bonnie Arado. There are twenty-two girls in the chorus. The ollo comprises Lafferty and Ward, singers and dancers, pleased; Young Sandow and Otis Lambert, physical culture, hit; John Honan and Pat Kearney, comedians, good; Lena Bruce and Clara Dagneau, immense; Smith and Arado, scored. BILLY BOWMAN.

WHEELING, W. VA.

WONDERLAND (H. W. Rogers, mgr.).—Jarvis and Tubor, comedy sketch, well received; Martinez and Martinez, good musical team; Bob Noble and Marie Fitzsimmons, "Me and the Gal," well liked; The Great Earnests, trempolin bar, good comedy and well put on; Mgr. Rogers, a hit in his magic act. C. M. H.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.).—The bill opens with Fred Zobedie in a novel hand balancing act, fine and received loud applause; The Musical Craigs are well liked. Eva Taylor, Irene Timmons and Company, "Chums," very good; Miss Timmons was with the Poli Stock Company of 1907 and so made a hit in vaudeville. Friend and Downing, Hebrew comedians, had the people in laughter. The Stunning Grenadiers are well liked; James Harrigan, tramp juggler, was very good; Four Comrades, comedy acrobats, pleased.——FRANKLIN THEATRE (Wm. Morris Am. Co., mgrs.).—Laredo and Blake, comedy acrobats, went well; Carver and Murray were well liked; Casey and LeClair, "The Irish Tenants," good example of Celtic humor. Charlotte Coats and Sun Flower were very good. Henry Dixey, assisted by Marie Nordstrom, in "David Garrick," was the hit of the bill; Mark Sullivan gave the audience their share of laughter; The Patty Brothers, equilibrists, were the best seen here. The Franklin is giving the people good shows and the business is on the increase. W. M. SHERMAN.

YOUNGSTOWN, O.

TEMPLE (George Ohlhausn, propr.).—The Robert Roy Minstrels, father and three children, are attracting attention.——TEATRO NAPOLETANO (Henry Gluck, mgr.).—Fair business prevails with Mlle. Armena, pleasing monologist; Billie Mackin, minstrel comedian; Pearl Young, bright singing and dancing number; Bartelle and Bartelle, interesting talking and dancing act.——THE GRAND (Joseph Schagrin, mgr.).—Big business first three days of week with The Four Mortons. C. A. LEEDY.

REPRESENTATIVE ARTISTS

Week Jan. 27-29, Lyceum, Troy; 30-Feb. 1, Gayety, Albany.

HEUCK & FENNESSY'S

"EMPIRE SHOW"

DIRECTION W. H. HISS.

"ISS DOT SO?"

GEORGE KLEIN

STILL WITH THE BIG SHOW

The Sensational Acrobatic Comedians.

MONTAMBO and HURL-FALLS

The Peer of Comic Acrobats

IMHOF and CORINNE

"IN A STRANGE HOTEL"

EMMA WESTON

CONTRALTO, THAT'S ALL

THE TWO EXTREMES

ED. JEANETTE

JOHNSTON and BUCKLEY

"Why, Ker-Soit-ny"

AL. ZIMMERMAN

Character and Singing Comedian

LEW H. SPOOLER

MUSICAL DIRECTOR

AND

ROGER IMHOF

WORLD FAMED

DUNEDIN TROUPE

Marvellous, Artistic and Acrobatic Cyclists.

BOOKED SOLID TO 1909

BY MARINELLI

Challenge the World to Find Their Equal.
Jas. E. Donegan, Mgr. Address care Clipper.

MR. and MRS. **GENE HUGHES**

IN "SUPPRESSING THE PRESS."
BOOKED SOLID.

PHIL NETTIE

PETERS

JAN. 20, BENNETT'S, MONTREAL, CAN.

THAT ACROBAT.

True Rice

IS STILL BUMPING WITH "8 BELLS."

Address, WHITE RATS, 46TH ST. and B'WAY, NEW YORK.

HARRY EARLE VETA

GODFREY and HENDERSON

Presenting "A DAUGHTER OF THE GODS."
In Preparation, "The Chaperon" (4 People).

WEEK JAN. 27, ACADEMY, PITTSBURG.

"CALIFORNIA GIRLS"

JOHN GRIEVES, Manager.

GLADYS TILLIE

St. John and Cohen

THE RUFFY FLUFFY GIRLS.

H. P. KELLY

"THE MEDIUM BOY."

W. A. WOLF

THE MINSTREL BASSO.

GEO. A. STREET

Supported by Mrs. Geo. A. Street and Company, in his elaborate scenic creation portraying historic events in the careers of the world's great military commanders.

SAM J. ADAMS

"THE LONG BOY."

La Belle Marie and M. J. O'Rourke

Singing, Dancing and Novelty Wire Act.

WM. MAUSSEY

THE SCOTCH CHARACTER COMEDIAN.

SUTTON AND SUTTON

The Rube and the Living Pumpkin En Route with the High School Girls

JAN. 27, STAR, TORONTO.

"The 5 Majors"

(FRANK MAJOR & CO.)
Address, FRANK MAJOR, COMEDY CLUB, N. Y. CITY.

Le BRUN Grand Opera Trio

Strongest Singing Act in Vaudeville.
Magnificently Costumed.
Management ALBERT SUTHERLAND.

The Really Funny Monologist.

JAMES J. MORTON

Still on the Theatrical Platform.

KELLY AND KENT

ORPHEUM ROAD SHOW.

Clifton Crawford

Direction JOE HART.

Week Jan. 27, Dewey, Minneapolis.

PAT WHITE AND HIS GAIETY GIRLS

Tommy O'Neill

IN SONGS AND DANCES

FOUR TERRORS

In Singing and Acrobatic Dancing

Grace Addison Barrett

CONTRALTO

CHAS. B. AL.

Watson and Bert

"A Busy Business Man"

5-Malvern Troupe-5

WHIRLWIND ACROBATS

Zelma Summers

The Girl from the Golden West.

WM. MABEL

Jennings and Webb

Not Ahead But Neck and Neck With the Best

WITH

PAT WHITE

Netta Vesta

SINGING COMEDIAN
Keith Circuit
Address care VARIETY

Seattle "Times," Nov. 26.—"Good fun and clever work characterize Bush and Elliott's acrobatic turn, which is high class and very skillful. Good acrobatic work on the vaudeville stage is becoming a matter of course, and the marvelous is becoming the rule, but this act belongs in the Coliseum's own category of 'extra good.'"
ALF T. WILTON, Agent.

SHEPPARD CAMP

"The Man from Georgia"

MR. AND MRS.

TRUESDELL

Time all filled.
Address, care VAUDEVILLE COMEDY CLUB, 147 W. 45th St., N. Y. City.

"A CORKER IN CORK."

GEORGE ATKINSON

TIME ALL FILLED.

YIP! YIP! YIP! GOING WEST, WHO!

McGLOIN AND SHELLY

Eccentric Singing and Dancing Act.
Guide, LOUIS PINCUS. First Scout, FRANK BOHM.

A Good Singer of Good Songs.

JOSIE AINSLEY

Direction of JAMES J. MORTON.

Bob Van Osten

THE MAN WITH THE DUCK NOSE.

Pete Curley

PRINCIPAL COMEDIAN,
The Behman Show.
Management, Jack Singer.
Season 1907-08.

"IS IT?"

Ryan-Richfield Co.

IN VAUDEVILLE.

DIRECTION MAG HAGGERTY'S FATHER.

EDWIN STEVENS

in
"A Night Out." "Julius Caesar Up To Date."
"An Evening with Dickens" "An American Raffles"
Assisted by MISS TINA MARSHALL.
Time all filled till June 7, 1908.

STUART BARNES

Direction GEO. HOMANS.

"THE PLAYERS."

MR. and MRS. **John T. Powers**

VAUDEVILLE "TIT-BITS."

Agent, ALF T. WILTON.

MARION VICTORIA

MURRAY SISTERS

Direction AL SUTHERLAND.

The Lowell Sun says: "Griff is a man of no ideas."

The Lowell Telegram says: "Griff is the funniest comedian ever seen on Hathaway's stage."

Griff thinks they are both liars.

GRIFF

THE IRRESPONSIBLE

ORPHEUM, EASTON, PA.

ROBINSON PARQUETTE TRIO

K. & P. CIRCUIT. AL MAYER, Agt.

MISS ST. GEORGE

HUSSEY AND CO.

Assisted by C. F. LORRAINE.

A Startling Comedy Success in Vaudeville.
Address WESLEY & PINCUS, Agents.

THE BUSY GIRLS,

Emmett AND McNeill

Character Singing and Dancing.

JEROME H. REMICK & CO.

On the 25th of May, 1907, we advertised a new song in this paper, entitled "DREAMING." We told you that it was a good song, that it would be a hit, etc., etc. Have we made good? Have our predictions come true? Have we demonstrated once again our ability to pick winners? WELL, I SHOULD SAY SO. That ad. appeared only seven months ago, and to-day "DREAMING" is the most popular song in its class both with performers and the music buying public.

AND NOW WE HAVE ANOTHER

"SWEETHEART DAYS"

BY

L. W. HEISER and J. ANTON DAILEY,

the composers of "Dreaming," and if a song can be better than "Dreaming," "SWEETHEART DAYS" is that song. It is one of those sweetly, simple ballads of the better class that a performer can sing to any audience and get it over.

NOW LISTEN!

The object of this ad. is to get you to sing this song before the great American music loving public, and we will take care of the rest. We are not going to use a lot of stereotyped arguments or expressions in this ad. that mean nothing to you or to us.. We want you to sing this song, that's all.

We want to let you know that we have— "SWEETHEART DAYS" in all keys.

Original in B-flat, range C to B, one octave and one note "SWEETHEART DAYS"

We want to let you know that— the best slides that you have ever SLIDES —are in preparation, and they will be seen. Advance orders booked now.

This coupon is good for a copy of "Sweetheart Days" at any of our music departments located in the following places:

BROOKLYN.....A. D. Matthews & Sons	INDIANAPOLIS.....L. S. Ayers & Co.
NEWARK.....Hahne & Co.	MILWAUKEE.....Gimbel Bros.
PHILADELPHIA...Automatic Vaudeville Co., 1221 Market Street	GRAND RAPIDS.....Herpolsheimer Co.
PITTSBURG.....Kauffman Bros.	TOLEDO.....W. L. Milner & Co.
CINCINNATI.....The Fair	BALTIMORE.....The Leader
CLEVELAND.....The May Co.	WASHINGTON.....S. Kann & Sons Co.
ST. LOUIS.....The Grand Leader	PROVIDENCE.....Hall & Lyon Co.
BOSTON.....Jerome H. Remick & Co., 12 Tremont Row	DETROIT.....Jerome H. Remick & Co., 68 Farrar St.

Give bearer a copy of "Sweetheart Days" and mail this coupon to New York Office with name of singer.

JEROME H. REMICK & CO.

Name .....

Address .....

This coupon will be honored in any music store or department in the United States or Canada, and will entitle the bearer to a copy of "Sweetheart Days" FREE.

To the Dealer:

Kindly give the holder of this coupon a copy of "Sweetheart Days," mail coupon to our Detroit or New York Office and we will send you another copy in its place.

Name .....

Address .....

Address all Professional Correspondence to

JEROME H. REMICK & CO.

45 WEST 28th STREET, NEW YORK

MOSE GUMBLE - - - - Mgr. Prof. Dept.

PARK BOOKING DISEASES

--THEIR REMEDY

MR. PARK MANAGER:—

With the approaching park season arises again the question of bookings. On account of the many abuses to which you have been subjected in the past the revival of this problem is like the relapse of an old disease. Until this disease is permanently eradicated it will break out afresh every Spring and ravage your profits until Fall.

For the past four years we have seen the park booking eczema break out in some new form or some new spot. The annual recurrence has set us all wondering what the remedy might be.

I HAVE FOUND THE REMEDY. IT IS UP TO YOU TO APPLY IT.

My new Booking System positively eliminates the possibilities of

GRAFT, OVERCHARGES, PRICE IRREGULARITIES, SUBSTITUTIONS AND MISREPRESENTATIONS

Beginning next Saturday I will publish a weekly advertisement in VARIETY. The advertisement will tell what acts and bands I have to offer, together with a brief description of the attraction, and in most cases

THE PRICE OF THE ATTRACTION WILL BE PUBLISHED

THIS PRICE WILL BE FIXED----NO ADVANCES----NO REDUCTIONS----ONE PRICE TO ALL

In conjunction with my advertising I will publish **HOPKINS' WEEKLY LETTER,** which will go into greater detail than the advertisement, and which also will contain whatever information was purposely withheld from the advertisement. These letters will contain much valuable information, and every park manager who buys attractions should keep them on file for future reference.

I will offer only acts and bands of established merit and WILL BOOK ONLY ON A COMMISSION BASIS, in no case the commission exceeding ten per cent.

I WILL NOT CONTRACT ACTS AT ONE PRICE, AND SELL THEM TO MANAGERS AT ANOTHER.

NO PARK MANAGER OR PROPRIETOR

IS IN ANY WAY INTERESTED IN MY AGENCY, as such a connection would necessarily indicate favoritism toward the manager or proprietor so connected.

From time to time I will issue to the managers with whom I book a list of my bookings in other parks, and you will at all times be at liberty to investigate my methods and prices.

I HAVE CAREFULLY GATHERED TOGETHER MANY OF THE BEST ATTRACTIONS OBTAINABLE AND ALL WILL BE OFFERED AT A FAIR AND UNIFORM PRICE

Any manager desiring to have me select his attractions can so arrange by advising me of the average weekly expenditure he has fixed for the season.

IN A NUTSHELL MY REMEDY IS: Booking in the Open with the Searchlight of Publicity so turned on all my Transactions that Unfair Dealing is Impossible

THIS IS THE REMEDY. MR. PARK MANAGER, IT IS UP TO YOU

A WORD TO FAIR MANAGERS

You have long been sufferers from the Summer Booking Eczema in its most aggravated form. I have a cure for you. So do nothing on your coming bookings until you have received my proposal. If you do not receive it, write and ask for it. You need it.

For the present my advertising will appear only in VARIETY. Any Park or Fair manager, not already a subscriber, will receive VARIETY regularly by making application to me.

HOPKINS' WEEKLY LETTER will be mailed regularly to any Park or Fair Manager who makes application for same to

Arthur M. Hopkins Saint James Bldg., New York